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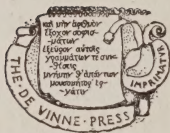
OF THE
UNIVERSITY OF ILLINOIS

EXHIBITION OF NAVAL AND
OTHER PRINTS, PORTRAITS
AND BOOKS RELATING
TO THE WAR OF 1812

NOVEMBER 7TH TO 23D, 1912



THE GROLIER CLUB
29 EAST THIRTY-SECOND STREET





HAND-LIST OF AN EXHIBITION OF NAVAL
AND OTHER PRINTS, PORTRAITS AND
BOOKS RELATING TO THE WAR OF 1812,
AT THE GROLIER CLUB, TWENTY-NINE
EAST THIRTY-SECOND STREET, FROM
THURSDAY, NOVEMBER 7TH, TO SATUR-
DAY, NOVEMBER 23D, 1912

PAINTINGS BY THOMAS BIRCH

- A. Constitution and Guerriere.
- B. Wasp and Frolic.
- C. United States and Macedonian.

ENGRAVINGS

- 1 President and Little Belt, May 11th 1911. *Colored.* By Hassell after Cartwright.
- 2 Gipsev Schooner New York and Hermese and Belle Poule, April 30th 1812. *Colored.* By Rosenberg after Huggins.

- 3 Constitution and Guerriere, Aug. 19th 1812.
By Freeman.
- 4 ——— By Seymour.
- 5 ——— By Strickland.
- 6 ——— By Tanner after Barralet. 2 Prints.
- 7 ——— By Tiebout after Birch.
- 8 ——— *Colored*. Pub. by Vecchis, New York.
- 9 ——— Lith. by Currier.
- 10 ——— Lith. by Weingartner.
- 11 Rossie and Princess Amelia, Sept. 16th 1812.
Lith. by Weingartner.
- 12 Wasp and Frolic, Oct. 18th 1812. *Colored*. By
Baugean.
- 13 ——— By Seymour after Barralet.
- 14 ——— By Seymour after Birch.
- 15 ——— By Kearny after Claxton.
- 16 United States and Macedonian, Oct. 30th 1812.
By Seymour after Barralet.
- 17 ——— By Tanner after Birch.
- 18 ——— Aquatint.
- 19 ——— Lith. by Currier.
- 20 Saratoga and Rachel, Dec. 15th 1812. Lith. by
Weingartner.
- 21 Constitution and Java, Dec. 29th 1812. By
Baugean.
- 22 ——— *Colored*. By Coqueret after Garnerary.
- 23 ——— *Colored*. By Havell after Buchanan.
4 Prints.

- 24 ——— Lith. by Currier.
- 25 Shannon and the Chesapeake, June 1st 1813.
Colored. By Bailey after Whitcombe.
- 26 ——— *Colored.* By Dubourg after Heath.
- 27 ——— *Colored.* Lith. by Haghe after Schetky.
Designed by King. 4 Prints.
- 28 ——— *Colored.* By Jeakes after Webster,
Whitcombe and Lee. 3 Prints.
- 29 ——— *Colored.* Pub. by Knight.
- 30 ——— Broadside. Poem with woodcut.
- 31 Decatur and Dominica, Aug. 5th 1813. Lith.
by Weingartner.
- 32 Capture of the Argus, Aug. 14th 1813. *Col-
ored.* By Sutherland after Whitcombe.
- 33 Perry's Victory on Lake Erie, Sept. 10th 1813.
By Fairman after Sully and Kearny. With
Key.
- 34 ——— By Lawson after Birch.
- 35 ——— By Tanner after Barralet.
- 36 ——— By Tiebout and Murray after Sully and
Kearny.
- 37 ——— Unfinished Plate.
- 38 ——— *Colored.* Lith. by Baillie.
- 39 ——— *Colored.* Lith. by Queen after Evans.
- 40 ——— *Colored.* Lith. by Wagner after Evans.
- 41 ——— View surrounded by Portraits. *Col-
ored.* Lith. by Currier.
- 41a. ——— Same proof.

- 42 Peacock and L'Emperior, April 29th, 1814. By Hamlin.
- 43 Grand Turk and Hinchinbrook, May 1st 1814. *Colored*. By Baily after Pocock.
- 44 Attack on Fort Oswego, May 6th 1814. *Colored*. By Havell after Hewett. 2 Prints.
- 45 ——— By Strickland.
- 46 McDonough's Victory on Lake Champlain, Sept. 11th 1814. *Colored*. By Strickland.
- 47 ——— By Tanner after Reinagle.
- 48 ——— View surrounded by Portraits. *Colored*. Lith. by Currier.
- 49 ——— *Colored*. Lith. by Currier.
- 50 ——— *Colored*. Lith. by Currier. (Later.)
- 51 ——— *Colored*. Lith. by Queen.
- 52 Bombardment of Fort McHenry, Sept. 13th 1814. By Bower.
- 53 General Armstrong and Plantagenet, Rota and Carnation, Oct. 26th 1814. *Colored*. Lith. by Currier.
- 54 Endymion and President, Jany. 15th 1815. *Colored*. By Hill.
- 55 ——— *Colored*. By Jeakes after Buttersworth. 2 Prints.
- 56 Sprigs of Laurel. 9 Views of Naval Actions headed by Perry's Victory. *Colored*. By Strickland.
- 57 Frigate Constitution. *Partly colored*. By Bowen after Lynn.

58 ——— *Colored*. Lith. by Newsam after Evans.
2 Prints.

59 Frigate President.

60 Bainbridge Squadron. By Smith after Fanning.

61 Defeat of the American Army Oct. 13th 1812.
(Queenstown Heights.) Pub. by G. Thompson, London.

62 Battle of the Thames, Oct. 5th 1813. *Colored*.
Lith. by Dorival after Clay.

63 Attack on Fort Erie, Aug. 15th 1814. Lith. by
Childs.

64 ——— *Colored*. Lith. by Queen after E. C. W.

65 Battle of Patapsco Neck, Sept. 12th 1814.
Colored.

66 Battle of North Point, Sept. 12th 1814. *Colored*.
Lith. by Endicott and Swett after Ruckle.

67 Capture of Washington, from Rapin's History
of England.

68 Battle of New Orleans, Jany. 8th 1815. By
Scacki.

69 ——— *Colored*. By Steel after Seymour.

70 ——— *Colored*. By Yeager after West.

71 ——— Lith. by Hofty after Ladotte.

72 Massacre at Dartmoor Prison, April 6th 1815.
By Smith after Carnes.

PORTRAITS

- 73 Armstrong, John. By Coqueret after Vanderlyn.
- 74 Bainbridge, William. By Delleker.
- 75 ——— By Edwin after Stuart.
- 76 ——— By Maverick after Jarvis.
- 77 ——— *Colored*. By Wellstood after Chappel.
- 78 Barney, Joshua. By Childs after Wood.
- 79 Chauncey, Isaac. By Delleker.
- 80 ——— By Edwin after Wood.
- 81 Decatur, Stephen. By Edwin after Birch.
- 82 ——— By Meyer after Jarvis.
- 83 Harrison, William Henry. By Sartain after Lambdin.
- 84 Hull, Isaac. Ascribed to Graham after Stuart.
- 85 ——— Aquatint by Strickland.
- 86 Jackson, Andrew. By Durand after Vanderlyn.
- 87 ——— By Maverick after Waldo.
- 88 ——— Aquatint by Strickland.
- 89 Jones, Jacob. By Delleker.
- 90 Lawrence, James. By Edwin after Stuart.
- 91 ——— Aquatint by Strickland.
- 92 McDonough, Thomas. By Delleker.
- 93 ——— *Colored*. By Gimbrede.
- 94 ——— Another copy.

- 95 Madison, James. By Edwin after Stuart.
96 ——— By Edwin after Sully.
97 Perry, Oliver H. "Hero of the Lake." By Delleker.
98 ——— By Edwin after Waldo.
99 ——— By Edwin after Waldo.
100 ——— By Gimbrede.
101 ——— By Gimbrede.
102 ——— By Meyer after Jarvis.
103 Pike, Zebulon M. *Colored*. By Kennedy.
104 ——— Death of General Pike at Lower York.
105 Porter, David. By Edwin after Wood.
106 Scott, Winfield. By Gimbrede.
107 ——— *Colored*. Lith. by Duval.
108 ——— Paris, Bance.

CARICATURES BY WILLIAM CHARLES

- 109 Johnny Bull and the Alexandrians.
110 John Bull making a new Batch of Ships to send to the Lakes.
111 John Bull and the Baltimoreans.
112 John Bull before New Orleans. *Partly colored*.
113 The Cock Fight.
114 John Bull stung to Agony by Insects. *Colored*.

- 115 Queen Charlotte and Johnny Bull got their dose of Perry. *Colored.*
 - 116 A Boxing Match. *Colored.*
 - 117 Bruin become Mediator.
 - 118 A Scene on the Frontier. *Colored.*
 - 119 The Cat let out of the Bag.
 - 120 The Tory Editor and his Apes. (Second state of "The Cat let out of the Bag.")
 - 121 The Hartford Convention.
-

- 122 The Fall of Washington. *Colored.* Pub. by S. N. Fores, London.

BOOKS

- 123 American Mariners, with Naval Annals. Salisbury (1822).
- 124 American Naval Battles. Boston, 1837.
- 125 American Naval and Patriotic Songster. Balto., 1831.
- 126 (Andrews, Charles.) The Prisoners' Memoirs of Dartmoor Prison. New York, 1815.
- 126a. ———, Another. New York, 1852.
- 127 Atherton, Wm. Narrative of the Suffering and Defeat of the North-Western Army. Frankfort, 1842.

- 128 Badger, Barber. The Naval Temple. Boston, 1816.
- 129 Bailey, Isaac. American Naval Biography. Providence, 1815.
- 130 Barbarities of the Enemy Exposed. Worcester, 1814.
- 131 ——— Lexington, Ky., 1814.
- 132 Barron, James, Proceeding of the Court Martial for Trial of. Boston, 1822.
- 133 ——— Another copy, with autograph authorization by James Monroe for its publication.
- 134 Battle of Plattsburgh. A Poem. Montpelier, 1819.
- 135 Bowen, Abel. The Naval Monument. Boston, 1816.
- 136 Brannan, John. Official Letters of Military and Naval Officers. Wash., 1823.
- 137 Brewer, Lucy, Adventures of. Boston, 1815.
- 138 ——— Boston, 1817.
- 139 ——— New York, n. d.
- 140 ——— The Awful Beacon to the Rising Generation. Boston, 1816.
- 141 Brown, Samuel R. Authentic History of the Second War for Independence. 2 vols. Auburn, 1815.
- 142 ——— Views on Lake Erie. Troy, 1814.
- 143 Brown and Hathaway. American Naval Gallantry. Auburn, 1815.
- 144 Burgess, Tristram. Battle of Lake Erie. Boston, 1839.

- 145 Butler, James. American Bravery Displayed. Carlisle, 1816.
- 146 Carey, Matthew. The Olive Branch. Boston, 1815.
- 147 ——— An Answer to "The Olive Branch." (1816.)
- 148 Christie, Robert. Military and Naval Operations in the Canadas. Quebec, 1818.
- 149 Claiborne, Nathl. H. Notes on the War in the South. Richmond, 1819.
- 150 Clark, Thomas. Sketches of the Naval History of the United States. Phila., 1813.
- 151 ——— Naval History of the United States. Second edition. 2 vols. Phila., 1814.
- 152 Cobbett, Wm. The Pride of Britannia Humbled. Phila., 1815.
- 153 Columbia's Naval Triumphs. New York, 1813.
- 154 Columbian Naval Melody. Boston, 1813.
- 155 Complete List of the American Navy. Boston, 1813.
- 156 Cooper, James Fenimore. The Battle of Lake Erie. Cooperstown, 1843.
- 157 Court of Neptune, with Other Poems. New York, 1817.
- 158 Davis, Paris M. Authentic History of the Late War. Ithaca, 1829.
- 159 Decatur, Stephen, Life of, by S. Putnam Waldo. Hartford, 1821.
- 160 ——— Second edition. Middletown, 1822.
- 161 ——— Sketch of the Life of. n. d.

- 162 Durand, James P., *Life and Adventures of Rochester*, 1820.
- 163 Folsom, Benj. *Biographical Sketches of Officers of the American Navy*. Newburyport, 1814.
- 164 Gilleland, J. C. *History of the Late War*. Balto., 1817.
- 165 Gillespy, Edward. *The Columbian Naval Songster*. New York, 1813.
- 166 Hartford Convention. *Proceedings*. Hartford, 1815.
- 167 *History of the American War of 1812*. Phila., 1816.
- 168 Hull, Wm. *Memoirs of the Campaign of the North-Western Army*. Boston, 1824.
- 169 ——— *Report of the Trial of, by Court Martial*. New York, 1814.
- 170 ——— *Defense of, before the General Court Martial*. Boston, 1814.
- 171 Hunt, Gilbert J. *The Late War*. New York, 1816.
- 172 ——— *The Historical Reader, containing the Late War*. New York, 1817.
- 173 James, William. *Account of the Naval Occurrences of the Late War*. London, 1817.
- 174 ——— *Inquiry into the Merits of the Principal Naval Actions*. Halifax, 1818.
- 175 *Judicious Collection of Naval Songs*. Warren, R. I., 1814.

- 176 Latour, A. La C. Historical Memoir of the War in West Florida and Louisiana. Phila., 1816.
- 177 Lawrence, James, Biography of (by Washington Irving). New Brunswick, 1813.
- 178 Letter from Sec'y of the Navy, Dec. 27th 1813 (Perry's Victory). Wash., 1813.
- 179 (M'Afee, Robert B.) History of the Late War in the Western Country. Lexington, Ky., 1816.
- 180 Melish, John. Description of Dartmoor Prison. Phila., 1815.
- 181 Message from the President on Failure of Arms on the Northern Frontier. Albany, 1814.
- 182 Naval Biography with Life of General Pike. Cincinnati, 1815.
- 183 (O'Connor, Thos.) Impartial and Correct History of the War. New York. 1816.
- 184 ——— Another. New York, 1817.
- 185 Penny, Joshua, Life and Adventures of. New York, 1815.
- 186 Perry, Oliver H., The Life of, by John M. Niles. Hartford, 1820.
- 187 ——— Second edition, enlarged. Hartford, 1821.
- 188 ——— Life of, by A. S. Mackenzie. 2 vols. New York, 1840.
- 189 Porter, David. Journal of a Cruise to the Pacific Ocean. 2 vols. Phila., 1815.

- 190 Report on the Manner War has been waged by the Enemy. Wash., 1813.
- 191 Richardson, Major John. War of 1812, Operations of the Canadian Army. (Brockville), 1842.
- 192 (Ripley, Eleazer W.) Facts relative to the Campaign on the Niagara in 1814. Boston, 1815.
- 193 The Right and Practice of Impressment. London, 1814.
- 194 The Shannon and the Chesapeake. A Poem. London, 1813.
- 195 The War. A faithful Record. 2 vols. New York, 1813-14.
- 196 Thomas, R. The Glory of America. New York, 1836.
- 197 Thomson, John L. Historical Sketches of the Late War. Phila., 1816.
- 198 Van Rensselaer, Solomon. Narrative of the Affair of Queenstown. New York, 1836.
- 199 Waldo, S. Putnam. Biographical Sketches of American Naval Heroes. Hartford, 1823.
- 200 (Waterhouse, Benj.) Journal of a Young Man of Mass. who was Captured by the British. Boston, 1816.
- 201 White, Samuel. History of the American Troops during the Late War. Balto., 1829.
- 202 (Williams, Samuel.) Sketches of the War. Rutland, 1815.

- 203 Wilson, Thomas. Biography of American Military and Naval Heroes. 2 vols. New York, 1817.
- 204 (Winchester, James.) Historical Details of the Campaign of the North-Western Army. Lexington, Ky., 1818.
- 205 (Woodworth, Samuel.) Heroes of the Lake. A Poem. New York, 1814.
-

- 206 National and Regimental Flags of the Fourth U. S. Infantry, captured at Detroit. Copied in water color from the originals now at Chelsea Hospital, London.
- 207 Regimental Colors of the 2d Infantry, captured at Fort Bowyer. Copied in water color from the original now at Chelsea Hospital, London.
- 208 Powder Horn. Perry's Victory.
- 209 ——— Sackett's Harbor.
- 210 ——— With portrait of McDonough.
- 211 Bedspread formerly the property of Commodore Hull. Decorated with American emblematic designs—Washington and Franklin. Printed in brown.

CHARLES DICKENS

1812-1870

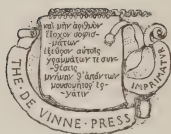
CATALOGUE
OF AN EXHIBITION OF
THE WORKS OF
CHARLES DICKENS

JANUARY 23^D TO MARCH 8TH



NEW YORK
THE GROLIER CLUB

1913



NOTE

THE exhibition presents in chronological order the works of Charles Dickens as they appeared in numbers or in volume form. Grouped around each will be found whatever has been available in the way of manuscript material and original sketches, together with a representative number of the plays, imitations, and musical productions founded upon Dickens's works. The Reading Editions and Speeches have been placed separately.

Items of interest which may not be classed with the Works of Dickens will be found among Miscellaneous Dickensiana, together with works attributed to him, and a few of the earliest books about the novelist.

We are fortunate in being able to show so large a number of original portraits and personal relics, as well as several important manuscripts.

The catalogue is descriptive of the exhibition and offers no attempt at a bibliography. The date assigned to each group refers to

NOTE

the completion of the work described. The sizes given conform to the rules of the American Library Association.

Thanks are due, not only to the members of the Club, who have placed their collections at the disposal of the Committee with their customary generosity, but also to Mrs. George D. Widener for her kindness in allowing the Committee to draw from the collection left by her son, our late member, Harry Elkins Widener; to George Barr McCutcheon; to F. R. Kaldenberg; and to the authorities of the South Kensington Museum, London, who extended every courtesy.

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CATALOGUE

SKETCHES BY BOZ, 1836-1837

THE first series of Sketches appeared in February, 1836, and was Charles Dickens's first publication in book form. His earliest published writing was *A Dinner at Poplar Walk*, which came out in *The Monthly Magazine*, December, 1833, when he was twenty-one years old, and acting as a reporter in the House of Commons. It was afterward entitled *Mr. Minns and his Cousin*, and is used in the second series of Sketches. Several of the thirty-five articles of which the first series consists appeared in *The Monthly Magazine*, the one of August, 1834, being the first to bear the signature, "Boz." Other Sketches appeared during 1835 and 1836 in *The Evening Chronicle*, *Bell's Life in London*, and the *Library of Fiction*.

The second series was collected in 1837, three of the twenty articles being hitherto unpublished. The preface is dated, Furnival's Inn, December 17, 1836, and the date upon the engraved title is 1836.

Both series contain plates by George Cruikshank, to whom Dickens made graceful reference in the preface. Cruikshank was Dickens's senior by twenty years, and already had an established reputation as an illustrator, so that his coöperation was a distinct advantage. His illustrations for the Sketches are considered among his best etchings.

A second edition of the first series was issued in August, 1836, and third and fourth editions the following year. A second edition of the second series (1837) has two additional plates—The Last Cab Driver, and May-day in the Evening. The first complete edition of the two series was brought out by Chapman and Hall in monthly parts from November, 1837, to June,

THE WORKS OF DICKENS

1839, and in volume form in the latter year.

- 1 Sketches by "Boz," | Illustrative Of |
Every-day Life, | And | Every-day
People. | In Two Volumes. | Vol. I |
[Vol. II] | Illustrations By George
Cruikshank. | London: | John Ma-
crone, St. James's Square. | MDCCC-
XXXVI.

Duodecimo. Two volumes, in original green cloth binding, with yellow end-papers.

First edition.

COLLATION: Vol. I: Title (with imprint on verso); preface (dated February, 1836), and table of contents, pp. [i]-viii; text, pp. [1]-348. 8 plates by George Cruikshank.

Vol. II: Title (with imprint on verso), and table of contents, pp. [i-iii]; text, pp. [1]-342. 8 plates by Cruikshank.

- 2 The | Library Of Fiction, | Or | Fam-
ily Story-teller; | Consisting Of |
Original Tales, | Essays, And
Sketches Of Character. | With Four-
teen Illustrations. | Vol. I. | London:

—Chapman And Hall, 186, Strand. |
1836.

Octavo. In 7 monthly numbers as issued,
with original gray, printed, paper wrappers.

This contains A Little Talk about Spring and
the Sweeps (pp. 113-119, with a plate by
R. W. Buss), which appeared later in the
second series of the Sketches, as The First of
May, and The Tuggs's at Ramsgate (pp. [1]-
10, with two plates by Robert Seymour),
which was published in Philadelphia in 1837,
and was added to the collected edition of the
Sketches, 1839.

- 3 The | Tuggs's At Ramsgate, | And
| Other Sketches | Illustrative Of
Every-day Life And | Every-day Peo-
ple. | By Boz. | Author Of | "Wat-
kins Tottle," &c. &c. | To Which Is
Added | The Pantomime Of Life, |
By The Same Author. | Philadelphia:
| Carey, Lea & Blanchard. | 1837.

Duodecimo. Original brown paper boards,
with white end-papers.

First edition of The Pantomime of Life.

COLLATION: "Advertisement", title, preface,
and table of contents, pp. [i]-viii; text, pp.
[9]-204.

From the Advertisement, it appears that The

THE WORKS OF DICKENS

Tuggs's at Ramsgate had already been issued by the same publishers, but the present volume precedes its English appearance in book form (see Nos. 2 and 8). The publishers had already brought out a collection of the Sketches under the title, *Watkins Tottle and Other Sketches*, in two volumes, in 1837.

The *Pantomime of Life* first appeared in *Bentley's Miscellany*, in March, 1837. This is the first publication in book form which contains it.

- 4 Sketches By Boz: | Illustrative Of
Every-day Life, | And Every-day
People. | The Second Series. | Com-
plete In One Volume. | London: |
John Macrone, St. James's Square. |
MDCCCXXXVII.

Duodecimo. Original pink cloth binding, with black labels and yellow end-papers.

First issue of the first edition, without list of illustrations on p. viii.

COLLATION: Half-title, [1 unnumbered leaf]; title (with imprint on verso), preface (dated December 17, 1836), and table of contents, pp. [i]–viii (pp. iv and v numbered ii and iii); text (including half-titles), pp. [1]–377; “Mr. Macrone’s Select List” (dated December, 1836), [10 unnumbered leaves]: pp. 25, 32 and 62 are numbered 52, 23 and 46 re-

THE WORKS OF DICKENS

spectively; the page number of p. 60 is omitted. 10 plates (including frontispiece and etched title, dated 1836) by George Cruikshank.

- 5 Another Copy, with fancy blue endpapers.

- 6 Sketches By Boz | . . . | The Second Series. | [etc., as in No. 4].

Second issue of the first edition, with table of contents reprinted, to leave space for the list of illustrations, which is added on p. viii, the last plate being incorrectly entered. "Vol. III," before the page reference, has been imperfectly erased from the plates.

From the collection of Augustin Daly, with the author's presentation inscription to Richard Bentley.

- 7 Another Copy, with the two additional plates of the second edition (The last Cabdriver, and May-Day in the Evening) inserted.

- 8 Sketches By Boz | Illustrative Of | Every-day Life And Every-day People. | With Forty Illustrations | By | George Cruikshank. | New Edition,

Complete. | London: | Chapman And
Hall, 186, Strand. | 1839.

Octavo. In 20 monthly numbers, as issued, with original pink, printed, pictorial, paper wrappers, designed by Cruikshank, and advertisements.

First issue of the first complete edition of the two series, with publisher's imprint upon plate, The Greenwich Fair, and following plates.

COLLATION: Half-title, title (with imprint on verso), Advertisement, and table of contents, pp. [i]-viii; text (including half-titles), pp. [1]-526. 40 plates by George Cruikshank.

The numbers were issued from November, 1837, to June, 1839, the preliminary leaves appearing with No. 20. Twenty-seven plates were re-etched to suit the larger paper, the plate entitled The Free and Easy was omitted, and thirteen new etchings were added.

There is an additional article, The Tuggs's at Ramsgate, which had appeared in The Library of Fiction, No. 1, 1836. No. 2 contains an Address, dated November 30, 1837, and No. 5 contains a Proclamation announcing Nicholas Nickleby.

- 9 The Same, in book form, with proofs, before letters, of the plates of the first editions of the two series inserted.

10 Proofs on India paper of the plates of Sketches by Boz, 1839.

11 Sketches By Boz, | [eight lines] |
New Edition, Complete. | Philadel-
phia: | Lea & Blanchard, | Successors
To Carey & Co. | 1839.

Quarto. In 10 monthly numbers as issued, with original blue, printed, pictorial, paper wrappers, and advertisements. 20 plates by Yeager, redrawn from the Cruikshank plates. First complete American edition of the two series.

This contains The Public Life of Mr. Tumble and The Pantomime of Life, not in the English collected edition. All the wrappers are dated 1838.

12 Sketches By Boz . . . London: Chapman And Hall . . . 1859.

Octavo. 40 plates by George Cruikshank. The original sheets, interleaved and annotated, with omitted portions supplied in autograph by Richard Herne Shepherd, and a monograph upon the work by him.

13 The Sketch Book by "Bos", containing a great number of highly interesting and original Tales, Sketches, &c.

&c. Embellished with seventeen elegant engravings. London: Printed and published by E. Lloyd . . . [1837].

Octavo. Issued in 11 numbers. Woodcuts. One of the many plagiaristic works, which gave Dickens much annoyance.

SUNDAY UNDER THREE HEADS, 1836

THIS plea for broader Sunday laws was originally announced in No. 3 of the Library of Fiction, 1836. It probably marks Dickens's first connection with Hablot K. Browne (Phiz), then a young and little known artist, as it was in progress prior to the publication of his first plates for *Pickwick Papers*. It appeared without Dickens's name, and he never cared to reprint it, although two reprints of this scarce pamphlet have been made.

One, by Jarvis & Son, 1884, has an introduction and extra gray paper wrapper, the plates being badly executed; the second, by Edwin Pearson of Manchester, has better plates; on p. 7, line 15, the word "Hair" is misprinted "Air".

- 14 Sunday | Under Three Heads. |
 [Woodcut] | As It Is; | [Woodcut]
 | As Sabbath Bills Would Make It; |
 [Woodcut] | As It Might Be Made.
 | By Timothy Sparks. | London: |
 Chapman And Hall, 186, Strand. |
 1836.

Sixteenmo. Original yellow, printed, pictorial, paper wrapper.

First edition.

COLLATION: Title, [1 unnumbered leaf]; half-title and dedication to the Bishop of London (dated June, 1836), pp. [i]–v; text, pp. [1]–49. 3 full page wood-engravings (including frontispiece) by H. K. Browne, who also designed the three heads on the title-page, which are repeated on the wrapper.

Some copies have the date erased, probably by a bookseller who wished them to appear to be a new publication.

5 Sunday | Under Three Heads. | [etc.,
as in No. 14.]

A facsimile reprint, made by Jarvis and Son, 1884, with extra gray, printed wrapper, and introduction.

Although it is commonly stated that the words "Sunday Under Three Heads" are omitted at the beginning of Chapter III on p. 35 of this reprint, this copy contains them.

THE VILLAGE COQUETTES, 1836

DICKENS wrote the drama and songs for this comic opera, which was composed by his friend, John Hullah. It was first produced at St. James's Theater on December 6, 1836, was played nineteen times in London, and also acted in Edinburgh. Dickens disliked it intensely, and said that he would not have it reprinted for one thousand pounds. However, a facsimile reprint was issued in 1878 by

Bentley, who in a note on the verso of the title-page stated it to be a reprint. The operetta is interesting in that it marked the beginning of Dickens's acquaintance with his friend and biographer, John Forster. John Pritt Harley, to whom the opera is dedicated, was an actor and singer, who took part in it, and whose reputation it is said to have established. John Braham, the tenor, was also in the cast.

- 16 The | Village Coquettes: | A Comic Opera. | In Two Acts. | By Charles Dickens. | The Music By John Hullah. | London: | Richard Bentley, | New Burlington Street. | 1836.

Octavo. Issued in gray paper boards.

First edition.

COLLATION: Title (with imprint on verso), dedication to J. P. Harley, preface, and *Dramatis Personae* (with copyright notice on verso), pp. [1-8]; text, pp. [9]-71 (with imprint on verso).

- 16a Another Copy, in original signatures, unopened and unbound.

7 Songs, | Choruses, And Concerted
 Pieces, | In | The Operatic Burletta |
 Of | The Village Coquettes. | As Pro-
 duced At | The Saint James's The-
 atre. | The Drama And Words Of
 The Songs | By "Boz." | The Music
 By John Hullah. | The Music is Pub-
 lished By Messrs. Cramer And Co.,
 | 201, Regent Street. | Printed By
 Bradbury And Evans, Whitefriars. |
 1837. | [Price Tenpence.]

Duodecimo. Stitched. Copy presented to
 Harley, who took the part of Mr. Martin
 Stokes, with inscription: "J. P. Harley Esq.
 With the Author's & Composer's Compts."

First edition.

COLLATION: Title (with *Dramatis Personae*
 on verso), and text, pp. [1]–16.

8 Music for The Village Coquettes.

Folio. The following nine songs are bound
 together: Love is not a Feeling to pass away,
 Autumn Leaves, Some Folks who have grown
 old, The Child and the Old Man, There is a
 Charm in Spring, My fair Home, How beau-
 tiful at Eventide, No light Bound of Stag,
 and A Country Life. All except the last
 mention The Village Coquettes in their titles,
 which end with "The Words By Charles

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Dickens, the Music By John Hullah", and are published by Cramer, Addison and Beale. A Country Life is the song There is a Charm in Spring under another title, and is published by Joseph Williams.

- 19 The | Village Coquettes: | [etc., as in No. 16].

Bentley's facsimile reprint, 1878, with statement to that effect on verso of title. Extra-illustrated by F. W. Pailthorpe's original drawing for a frontispiece (issued independently) and portraits of Dickens and the actors, and accompanied by colored and uncolored impressions of the etched frontispiece.

THE STRANGE GENTLEMAN, 1837

FROM early childhood, Dickens was deeply interested in the theater, and at one time applied for regular employment as an actor at Covent Garden. Between issuing the first and second series of Sketches by Boz, becoming interested in John Braham's management of the newly built St. James's Theater, he wrote for Braham ("as a practical joke", he ex-

plained) the little farce, *The Strange Gentleman*, adapted from *The Great Winglebury Duel*, one of the *Sketches*. It ran for sixty nights, beginning on September 29, 1836, Dickens being a constant attendant at the theater, at one time, it is said, taking a part in it himself. Printed copies (possibly advance proofs) of the play are said to have been for sale at the St. James's Theater when it was first performed there in 1836, but none are known to exist. A facsimile reprint was issued in 1871 by Chapman and Hall without the frontispiece by Browne, and one was added by Pailthorpe.

o The | *Strange Gentleman*; | A Comic
 Burletta, | In Two Acts. | By "Boz".
 | First Performed | At | The St.
 James's Theatre, | On | Thursday,
 September 29, 1836. | London: |
 Chapman And Hall, 186, Strand. |
 MDCCCXXXVII.

Octavo. Original mauve, printed, paper wrapper.

First edition.

COLLATION: Title (with imprint on verso), and directions for costumes, [2 unnumbered leaves]; text, pp. [1]-46. Frontispiece by H. K. Browne.

The frontispiece and preliminary leaf with directions for costumes are often lacking, and it is thought possible that some copies were issued without the former.

21 Another Copy, with the following insertions:

The original drawing for the frontispiece, by H. K. Browne.—The original play-bill of St. James's Theater for October 28 and 29, 1836, with the cast of *The Strange Gentleman*.—Original water-color drawing by John Leech of J. P. Harley, the actor, as "The strange gentleman".—Autograph letter from Dickens to Harley, suggesting a benefit "for the relief of poor Elton's seven children". (E. W. Elton was an actor who lost his life in a disaster at sea, and it was mainly through the exertions of Dickens, aided by members of Elton's own profession, that provision was made for his large family.)

22 *The | Strange Gentleman*; [etc., as in No. 20].

A reprint issued in 1871, without the frontispiece. One was afterwards etched for it by

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F. W. Pailthorpe. The present copy contains Pailthorpe's original water-color drawing for the frontispiece, as well as the colored etching. This reprint may be identified by the following points in which it differs from the original: on holding the title-page to the light, it will be seen that the first syllable of "London", in the imprint on verso, almost overlaps the word "Boz" on recto; in the original, there is a distance of nearly one eighth of an inch between them; the terminations of the following lines in the reprint are: p. 3, l. 28, exclamation point under "d" in "and"; last line of p. 3, "r" in "dinner" under "v" in "very"; p. 4, l. 5, final period under second "o" of "room"; p. 4, "Mrs. Noakes (aside).", period under apostrophe in "ma'am"; last line of p. 27, "(Rising.)" reaches end of line; last line of p. 37, "s" of "ladies" under "e" of "bed". There are other differences of the same nature.

IS SHE HIS WIFE?

c. 1837

THIS farce was first performed at St. James's Theater, on March 6, 1837, and is supposed to have been pri-

vately printed at about that time. Mr. James R. Osgood of Boston had in his possession a copy, which is described as a "demy 8vo, 32 pp. without wrapper," from which he produced a reprint in 1877. This pamphlet, the only one known to exist, was unfortunately destroyed in the fire which consumed the business premises of Messrs. Osgood in 1879. In 1902 what is presumably an earlier reprint than the American one of 1877 was discovered by Mr. W. T. Spencer (as described below). From its resemblance to Chapman and Hall's reprint of *The Strange Gentleman*, 1871, it was thought that this might be a similar production, and that firm have stated that they are "inclined to think it was printed for us by either Bradbury & Evans or Dickens & Evans prior to 1873." At least three copies of this reprint are now known, and seem to comprise the earliest existing edition of the burletta.

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- 23 Is She His Wife? | Or | Something Singular. | A Comic Burletta | In One Act. | By | Charles Dickens. | [About 1873?].

Duodecimo. Original buff, printed, paper wrapper.

Probably the second edition.

COLLATION: Title (with "First performed", etc., and *Dramatis Personae* on verso), and text, pp. [1]–22; one blank leaf.

- 24 Is She His Wife? | Or, | Something Singular. | A Comic Burletta | In One Act. | By Charles Dickens. | [Woodcut] | Boston: | James R. Osgood And Company, | Late Ticknor & Fields, and Fields, Osgood, & Co. | 1877.

Thirtytwo-mo. Original brown cloth cover and advertising end-papers bound in. Woodcuts. With the original sketch, finished water-color drawing, tracing and colored etching designed by F. W. Pailthorpe for a frontispiece inserted.

First American edition.

BENTLEY'S MISCELLANY
AND THE MUDFOG
PAPERS, 1837

DICKENS was editor of Bentley's Miscellany during 1837 and 1838. To the first number, January, 1837, he contributed the first of his Mudfog Papers, under the title, Public Life of Mr. Tulrumble, once Mayor of Mudfog. It is not generally known that this paper was reprinted in New York very shortly after its appearance in the Miscellany, the pamphlet containing also the first two chapters of Oliver Twist, as they appeared in the February number of the Miscellany. Both the Public Life of Mr. Tulrumble and the two chapters of Oliver Twist appeared later in the year as the initial articles of a two-volume collection of Tales and Sketches from Bentley's Miscellany and The Library of Fiction, published by Carey,

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Lea and Blanchard, in Philadelphia. The Mudfog Papers with other selections from the Miscellany were collected by Bentley in 1880.

- 25 Bentley's | Miscellany. | Vol. I. | London: | Richard Bentley, | New Burlington Street. | 1837.

Octavo. Plates.

- 26 Extraordinary Gazette. | Speech Of His Mightiness | On Opening The Second Number | Of | Bentley's Miscellany, | Edited By "Boz".

Octavo. 4 pp., with woodcut portrait of Dickens in a humorous design by H. K. Browne.

This leaflet, written in the style of a royal proclamation, was issued with the second number of the Miscellany.

- 27 Extraordinary Gazette [etc., as in No. 26].

Sixteenmo. 8 pp., with same woodcut as No. 26.

The speech has been reprinted to suit the smaller page, and is followed by advertise-

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ments of the Miscellany, consisting of a list of contributors, tables of contents of Nos. I, II, and III, and opinions of the press.

- 28 Public Life | Of | Mr. Tulrumbles, |
Once | Mayor Of Mudfog, | And |
Oliver Twist; | Or, | The Parish
Boy's Progress. | By "Boz". | Sold
By All The Principal Booksellers. |
New York. | 1837.

Sixteenmo. Original pink, printed, paper wrapper, with heading, "Price 12½ cts. Boz's Last".

First edition.

COLLATION: General title, and text of Mr. Tulrumbles, pp. [1]-30; one blank leaf, pp. [31-32]; text of Oliver Twist (two chapters), pp. 33-52.

In the Advertisement on the back of the wrapper is the following: "There is much genuine humour, and much real fun in the productions of Boz. If they keep up to their present level, they will in conclusion, assume a high place in the ranks of comic literature". The name of the publisher, C. Lohman, appears on the wrapper.

- 29 The | Mudfog Papers, | Etc. | By |
Charles Dickens, | Author Of "The

Pickwick Papers'', etc. | Now First Collected. | London: | Richard Bentley And Son, | Publishers in Ordinary to Her Majesty the Queen. | 1880. | (All rights reserved.)

Duodecimo. Original red cloth binding, with dark green end-papers.

First collected edition.

COLLATION: Title, and preface, pp. [i]–iv; text, pp. [1]–198; advertisements, [3 unnumbered leaves].

The Public Life of Mr. Tulrumbly and The Pantomime of Life had already appeared in book form in America (see Nos. 28 and 3).

PICKWICK PAPERS, 1837

THE fundamental idea of Pickwick Papers is claimed to have been Robert Seymour's. That versatile illustrator, whose Humourous Sketches, 1833–36, had become very popular, suggested to Messrs. Chapman and Hall a comic series of Cockney Sporting Plates, to be published with letter-

press in monthly parts. Although Dickens, at the time, was not as well known as Seymour, he was engaged to furnish the letterpress, and very shortly modified the scheme, changed the title of the work, and became the dominant figure in the undertaking. The Times for March 26, 1836, contained an announcement of the coming publication of *Pickwick Papers*. The first shilling number appeared on March 31, two days before Charles Dickens's marriage to Catherine Hogarth, and it ended with the joint Nos. 19-20 in November, 1837. After the fourteenth number, the publication was interrupted for two months by his grief at the death, in her seventeenth year, of Mary Hogarth, Mrs. Dickens's young sister, to whom Dickens was deeply attached. The first twelve numbers had been written at Furnival's Inn, where Dickens had chambers both before and after his marriage, and in the lodgings at Chalk, where he spent his honeymoon

and a part of the winter of 1837. By March of that year he felt that the success of his literary undertakings justified him in taking the house at 48, Doughty Street, where *Pickwick Papers* was completed.

The first number of *Pickwick Papers* contained four plates by Robert Seymour, who committed suicide before the publication of the second number, which contained the three remaining plates which he had engraved. Thereafter the parts had two plates, each, but thirty-two pages, instead of the twenty-four, originally agreed upon. No. 1 contained twenty-six pages. Robert William Buss, referred to in an address issued with the third number, as a "gentleman already well known as a very humourous and talented artist," made two plates, *The Cricket Match* and *An Arbour Scene*, which appeared in No. 3, but they were not satisfactory, and he was replaced by Hablot K. Browne ("Phiz"). Thackeray,

Leech and others are said to have applied, unsuccessfully, for the task of continuing the work of illustration. Browne was then a little known illustrator, barely twenty-one years old, who had served an apprenticeship in line-engraving under the Findens, and been awarded a silver medal by the Society of Arts. Although his first employment upon Dickens's works seems to have been for the illustrations of *Sunday under Three Heads*, it is probable that their first personal contact was in connection with *Pickwick Papers*. A lifelong friendship was established between the two. Browne's name is associated with most of Dickens's master-pieces, and he won the title of "Artistic exponent-in-chief of Dickens's creations." Browne re-etched the plates for No. 3, and made the remaining illustrations, using his early soubriquet, "Nemo", for the last time on the early impressions of the plates which he engraved for Nos. 3 and 4. Only

seven hundred copies of No. 3 are said to have been published with the original Buss plates, later copies containing the re-etched plates by Browne, signed "Nemo", and still other impressions bearing the signature, "Phiz". Only fifteen hundred (some say four hundred) copies of the first numbers were originally printed, and the sales were slow until the appearance of Sam Weller, after which there was an enormous demand for the work, and the early numbers were continually reprinted. Of most, if not all, of the plates duplicates were made, usually containing slight variations, and seem to have been used, irrespective of priority, to expedite the printing.

Pickwick was issued in book form by Chapman and Hall in 1837, in green, or purple, cloth. The Sergeant Talfourd to whom the book was dedicated was Thomas Noon Talfourd, best known as the author of the play, *Ion*, and for his speech in

the House of Commons on the copy-right bill, which he introduced, and which won for him the honor of the dedication.

- 30 Original Manuscript of a Portion of Pickwick Papers: Chapters XXXV and XXXVI.

Quarto. 32 pp.

With the exception of two pages (one now in the British Museum, and the other owned by a New York collector) this is all that is known to exist of the manuscript of Pickwick Papers. Two letters and some lines "To Mr. Hicks," all in Dickens's handwriting, accompany it.

- 31 Thirty-seven Original Sketches for Pickwick Papers, by R. W. Buss and H. K. Browne.

Bound in two folio volumes. Sketches by Buss for a title and four plates, and four of Browne's sketches were not used. There are several sketches for Buss's plate, The Fat Boy.

- 32 The Wrapper of No. 1 of The Library of Fiction, 1836, with advertisement of No. 1 of Pickwick Papers.

33 The | Posthumous Papers | Of | The
Pickwick Club. | By Charles Dickens.
| With | Forty-Three Illustrations,
By R. Seymour And Phiz. | London:
| Chapman And Hall, 186, Strand. |
MDCCCXXXVII.

Octavo. In 20 monthly numbers as issued (the last a double number), with original green, printed, pictorial paper wrappers, designed by Seymour, and advertisements.

First edition.

COLLATION: Half-title, title (with imprint on verso), dedication to Sergeant Talfourd, M. P., preface, table of contents, and directions to the binder (with errata on verso), pp. [i]–[xvi]; text, pp. [1]–609. 43 plates (including frontispiece and engraved title) by Robert Seymour (7), R. W. Buss (2), and H. K. Browne (34).

The preliminary leaves were issued with the joint Nos. 19–20, which contain also an engraved title and three plates by H. K. Browne. Each of the remaining numbers contains two plates by Browne, with the exception of Nos. 1, 2 and 3, which have respectively four by Seymour, three by Seymour, and two by Buss. In the first twelve numbers the plates have no titles, but contain numerical page references. In the remaining numbers the plates have neither titles nor page references. No. 3 contains the original plates

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by Buss, and the two plates in No. 4 are signed "Nemo." The covers of Nos. 1, 2 and 3 read respectively, "With four illustrations by Seymour", "With four illustrations by Seymour", and "With illustrations by R. W. Buss". Nos. 2, 3, 10 and 15 contain Addresses by the author, and Nos. 17, 18 and 19 have special notices by the publishers. All the numbers are dated 1836.

In the following summary, the chief points of each number are noted:

No. 1. "With Four Illustrations | By Seymour" on front cover; inside covers blank, with advertisement of The Library of Fiction, No. I, on verso of back cover. Heading on p. 26, "Posthumous Papers, &c.", instead of "Posthumous Papers of".

Plates: "Mr. Pickwick addresses the Club", the buttons are on the right side of Mr. Pickwick's coat; "The pugnacious cabman", the figure of the milkmaid is clearly defined; "The sagacious dog", the game-keeper's gun has lock and trigger; "Dr. Slammer's defiance of Jingle", there are only ten boards in the floor.

No. 2. Covers as described in No. 1, with advertisement of The Library of Fiction, No. II. Printed address, announcing the death of Seymour, preceding the plates.

Plate: "The dying clown", the listener's hat touches his foot.

No. 3. "With Illustrations | By R. W. Buss"

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on front cover; inside covers blank; on verso of back cover, advertisement of The Library of Fiction, No. III. In front, the first Pickwick Advertiser, advertising Sunday Under Three Heads, etc., 4 pp. Printed address, relating partly to Mr. Buss, and "postscript from the Editor." At end, advertisement of Rowland and Son (the first paid advertisement).

Plates: The two Buss plates, signed by him.

No. 4. Beginning with this number, all covers read "With Illustrations". Inside covers have Chapman and Hall's advertisements; on verso of back cover, advertisement of The Library of Fiction. In front, The Pickwick Advertiser, 4 pp.

Plates: "The break down", signed very faintly on the left, "Nemo"; "The first appearance of Mr. Samuel Weller", signed very faintly on the right, "N.E.M.O."

No. 5. Inside covers have Chapman and Hall's advertisements; on verso of back cover, advertisement of The Library of Fiction, No. V. In front, The Pickwick Advertiser, 4 pp. At end, advertisement of Bentley's publications, 4 pp., and folding leaf advertising Rowland's Kalydor.

Plates: "Mrs. Bardell faints", the bottle is small; "The election at Eatanswill", the beadle's legs are straight.

No. 6. Inside covers have Chapman and Hall's advertisements; on verso of back cover,

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advertisements of Popular Juvenile Books, etc. At end, *The Pickwick Advertiser*, 8 pp. Slip, "Phrenology made easy".

Plates: "Fancy dress dejeuner", legend reads mistakenly, "page 169"; "Seminary for young ladies", legend reads mistakenly, "page 154", there is a bell on the door.

No. 7. Inside covers have advertisements of *The Library of Fiction*; on verso of back cover, advertisement of *The Pictorial Album*. In front, *The Pickwick Advertiser*, 8 pp.

Plates: "Mr. Pickwick in the pound", there are two donkeys; "Mr. Pickwick and Sam", Sam's legs are together.

No. 8. Inside covers blank; on verso of back cover, advertisement of *The Library of Fiction*. Another copy shown has advertisements on inside covers.

Plate: "The last visit", the top of Heyling's chair is shown, and he sits low in it.

No. 9. Inside front cover advertises Tilt's *Miniature Classical Library*; inside back cover, *Heath's Picturesque Annual*, etc.; on verso, Tilt's advertisements. In front, *The Pickwick Advertiser*, 12 pp.; advertisements of Jennings & Co., Geo. Henekey & Co., Chapman & Hall, W. S. Orr & Co., and *The Parterre*, 26 pp.

Plates: "Mr. Weller attacks", attendant at back of chair differs from usual plate; "Job Trotter encounters Sam", the cat is different.

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No. 10. Inside front cover has C. Tilt's advertisement; inside back cover, advertisements of Pictorial Album and Library of Fiction; on verso, "Splendidly Illustrated Works." In front, *The Pickwick Advertiser*. At end, "Literary Announcement". Printed address, dated Dec., 1836.

Plates: "Christmas Eve", cat and dog in foreground; "The goblin and the sexton", face in tree, bone at a distance from the skull, and no tombstone in lower right corner.

No. 11. Inside covers have Ackermann's advertisements; on verso of back cover, Orr's advertisements. In front, *The Pickwick Advertiser*, 8 pp., the first of these advertisements to mention Dickens's name.

Plates: "Mr. Pickwick slides", five stumps in foreground, Arabella has left foot forward, black and white dog; "The first interview", Pickwick's glove is close to his hat.

No. 12. Inside front cover begins, "New Works"; inside back cover, "Important Invention"; on verso, advertisement of Fraser's Magazine for 1837. In front, *Pickwick Advertiser*, 8 pp. Mechi's catalogue.

Plates. "The valentine", no newspaper on floor; "The trial", no hat on front bench.

No. 13. Inside front cover begins, "Important Invention"; inside back cover advertises Manly Exercise, etc.; on verso, Longman's advertisements. In front, *The Pickwick Advertiser*, 16 pp. At end, "This day is pub-

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lished", etc., 4 pp.; Turrell's advertisement, 2 pp.

Plates: "Mr. Winkle's situation", clear white space between hat on ground and shadow below it, point of pole on ground in a line with pole; "The card room at Bath", the cards on the table are distinct.

No. 14. Inside front cover advertises Lodge's Portraits, etc.; inside back cover, The Court Magazine; on verso, Charles Tilt's publications. In front, The Pickwick Advertiser, No. XIV, 24 pp. At end, Baldwin and Craddock's publications, 8 pp.

Plates: "The conviviality of Bob Sawyer", books are laid down, and there is one on top shelf to right of window; "Mr. Pickwick sits for his portrait", no star in middle pane of top row in window.

No. 15. Inside front cover advertises Samuel Weller's Illustrations to the Pickwick Club; inside back cover, Cunningham's Gallery of Pictures; on verso, J. Sanger's advertisements. In front, The Pickwick Advertiser, No. XV, 16 pp.; London Parcels Delivery Company; Address (4 pp., with advertisements), announcing the resumption of the work which had "been interrupted by a severe domestic affliction", and "Notice to Correspondents". At end, 24 pp. of advertisements, and specimen plate of Beattie's Scotland Illustrated.

Plates: "The Warden's room" (1st), no

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loop at end of clothes-line; "The Warden's room (2nd), signed "Phiz, del".

No. 16. Inside front cover advertises Samuel Weller's Illustrations; inside back cover, New Works on India; on verso, New Works in the press. In front, The Pickwick Advertiser, No. XVI, 8 pp.

Plates: "The red-haired man discourseth", legs of chair are turned; "Mrs. Bardell encounters Mr. Pickwick in prison", handrail on left of steps, and cockade in Weller's hat.

No. 17. Inside front cover advertises Chubb's New Patent Detector Lock; inside back cover, Fourth Edition, Sketches of Young Ladies, etc.; on verso, Gardener's Gazette. In front, The Pickwick Advertiser, No. XVII, 8 pp. (containing phrase, "the circulation of the Work being 26,000"). At end, 26 pp. of advertisements. Between plates and text is the publisher's address, dated Aug. 26, 1837, 2 pp.

Plates: "Mr. Winkle returns", top shelf at right is empty, dishes on second shelf of closet; "The bagman's uncle", bundle to right of lantern not corded.

No. 18. Inside front cover advertises Weller's Illustrations; inside back cover, Gems of Beauty, etc.; on verso, Splendid Annuals, etc. In front, The Pickwick Advertiser, No. XVIII, 16 pp. (containing phrase, "the circulation of the Work being 29,000"). At end, 14 pp. of advertisements. Publishers' address,

dated Sept. 29, 1837, announcing the completion of the work, etc., 2 pp.

Plates: "The rival editors," side of dresser has jug and toasting fork; "Bob Sawyer on the roof of the stage", Irishman's stick has no bundle tied to it.

Nos. 19-20. Inside front cover advertises Seymour's Popular Sketches; inside back cover, Orr's publications; on verso, T. Cox Savory's advertisement. In front, The Pickwick Advertiser, Nos. XIX and XX, 24 pp. At end, 5 pp. of advertisements, and Mechi's catalogue, 20 pp. Publisher's address, dated Oct. 30, 1837.

Plates: "The fat boy and Mary", the knife in boy's hand points downward; "Mr. Weller and his friends", floor-boards run lengthwise, there is a bottle beside the glass on table. Frontispiece, Pickwick's stool has only four stripes, the signing of the plate is divided by the Tupman tablet; engraved title, the sign reads, "Tony Veller" (instead of Weller), and in the signboard "Marquis Granby's" stick is almost perpendicular.

- 34 The | Posthumous Papers | Of The |
Pickwick Club: | [seven lines] |
Philadelphia: | Carey, Lea & Blan-
chard. | 1836[-37].

Duodecimo. 5 volumes, in the original

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boards, with brown cloth backs and paper labels.

First American edition, and first edition of the first volume in book form.

The first volume of this edition is dated 1836. The first English edition in book form was issued in 1837.

- 35 The | Posthumous Papers | Of | The
Pickwick Club. | By Charles Dickens.
| With Fifty-four Illustrations, by R.
Seymour, Phiz and | Crowquill. |
New York: | James Turney, Jr. 55,
Gold-Street. | MDCCCXXXVIII.

Octavo. In 26 monthly numbers, as issued, with original, green, printed, pictorial paper wrappers. 54 plates (including engraved title).

- 36 Pickwick and Mrs. Bardell. (Paint-
ing in Grisaille, by Charles R. Leslie,
R. A.).

A commission to the artist; engraved on wood for the frontispiece of the first cheap edition of Pickwick Papers, 1847 (see next number).

- 37 The Posthumous Papers of the Pick-
wick Club . . . with a Frontispiece

from a design by C. R. Leslie, Esq.,
R. A. Engraved by J. Thompson.
London: Chapman and Hall . . .
MDCCCXLVII.

Duodecimo. In the present volume, the frontispieces, titles, dedications and prefaces of the volumes comprising the first cheap edition are bound together.

- 38 Hablot K. Browne's Original Drawings for seven illustrations for the Household Edition of *Pickwick Papers*, 1874.

- 39 *The Posthumous Papers of the Pickwick Club* . . . edited by Charles Dickens, the Younger . . . London Macmillan and Co . . . 1886.

Octavo. Two volumes. Illustrations. The Jubilee Edition, published to commemorate the fiftieth anniversary of the beginning of *Pickwick Papers*.

- 40 *The Posthumous Papers of the Pickwick Club* . . . with the 43 original Illustrations and 223 additional Pictures . . . collected and annotated

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by C. Van Noorden . . . London
Chapman & Hall, Limited. 1909.

Octavo. Two volumes. Illustrations. The
Topical Edition.

- 41 The Posthumous Papers of the Pickwick Club . . . Illustrated by Cecil Aldin . . . London, Chapman and Hall, 1910.

Folio. Two volumes. Colored plates, head-
and tail-pieces, and initial letters.

- 42 Mr. Pickwick Illustrated in Colour
by Frank Reynolds, R. I. Hodder &
Stoughton, London [1910].

Folio. Colored plates. One of 350 copies,
signed by the artist.

- 43 Extra Illustrations to Pickwick Pa-
pers by "Alfred Crowquill" (Alfred
Henry Forrester), 1837.

Pictures Picked from the Pickwick
Papers. London: Ackermann & Co.,
1837.

Nearly 200 subjects on 40 plates; lithographs
in color, issued in 10 parts, in buff wrappers
from May 1 to November 9, 1837.

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They were also published complete in lavender wrapper, and in cloth, the same year. In 1880, F. T. Sabin published reproductions, etched on copper by F. W. Pailthorpe.

- 44 Extra Illustrations by William Heath, 1837.

Pickwickian Illustrations . . . Published by Thomas McLean. 1837.

20 etchings, with ornamental paper wrapper, having title printed in gold on a black label.

- 45 Extra Illustrations by Thomas Onwhyn, 1837.

. . . Thirty-two Illustrations to the Posthumous Papers of the Pickwick Club . . . By Mr. Samuel Weller. London: Published by Grattan & Gilbert . . . [1837].

32 colored etchings, most of them signed "Samuel Weller, delt"; issued in 8 monthly parts, in green wrappers.

- 46 Extra Illustrations by Thomas Sibson, 1838.

Sketches of Expeditions from the Pickwick Club, by T. Sibson. Lon-

don: Published by Sherwood, Gilbert, and Piper. 1838.

10 etchings, with letterpress, and green wrapper, bearing the title: Sibson's Racy Sketches of Expeditions, from the Pickwick Club.

- 47 Extra Illustrations by Hablot K. Browne, 1847.

Illustrations to the Cheap Edition of the Works of Mr. Charles Dickens. London, Darton & Clark, [and others] . . . [1847].

Octavo. 6 wood-engravings, issued in green wrapper.

- 48 Extra Illustrations by Sir John Gilbert, 1847.

Plates to illustrate the Cheap Edition of The Posthumous Papers of The Pickwick Club . . . from Original Designs by John Gilbert, Esq. Engraved by Messrs. Greenaway and Wright. London; E. Appleyard . . . [1847].

Duodecimo. 32 wood-engravings, issued in 8 monthly parts in buff wrappers. A few impressions on India paper exist.

- 49 Extra Illustrations by Thomas Onwhyn, 1847.

Twelve Illustrations To The Pickwick Club by T. Onwhyn. London: Albert Jackson . . . 1894.

12 etchings executed in 1847, and issued in 1894, in three states, India proofs, colored by Pailthorpe, and plain. The plates exhibited are colored.

- 50 Anonymous Extra Illustrations, 1847. For Binding with the Cheap Edition. Original Illustrations to The Pickwick Papers. [London,] W. Strange, [1847]. To be completed in eight parts. Four engravings published monthly.

Octavo. 16 wood-engravings, issued in 4 monthly parts in green wrappers. The fourth part is supposed to be the final one, in spite of the statement in the title that eight parts would be published.

- 51 Extra Illustrations by Frederick W. Pailthorpe, 1882.

a. Pailthorpe's Original Water-color Drawings for the twenty-four Illustrations described below (No. 51b),

together with Original Drawings for vignettes on three extra title-pages etched by Pailthorpe for the Victoria Edition, 1892.

b. 24 Illustrations To The Pickwick Club By Fredk. W. Pailthorpe, London: Robson & Kerslake, 1882.

24 etchings of scenes not previously illustrated, in green wrapper.

These are accompanied by three vignette-titles (colored and uncolored copies of each), etched by Pailthorpe for the Victoria Edition, in 1892.

c. Another set, colored and lettered in pencil by the artist, and accompanied by the original tracings, and proofs on India paper, before letters, of all the plates.

52 Extra Illustrations by "Kyd" (Joseph Clayton Clark).

18 water-color drawings.

53 An Account of the Origin of "Pickwick Papers". By Mrs. Seymour, Widow of the distinguished Artist

who originated the Work. With Mr. Dickens's Version, and her Reply thereto showing the Fallacy of his Statements . . . London Printed for the Author . . . [1849].

Octavo. Mrs. Seymour's own copy, with four of the original Seymour drawings, three unpublished letters, and Dickens's original letter to the artist in relation to the illustrations. Accompanied by the reprint of the work, 1901.

- 54 R. W. Buss's Original Manuscript Statement of his Grievances, with photographs of the plates, trial proofs, etc. Dated, "Camdentown, March 2, 1872."

Quarto. 125 pp.

The Evening Post, January 28, 1911, contained a description of this little known manuscript.

- 55 Dickens' Christmas Story of Goblins Who Stole a Sexton Illustrated by Thos. Nast McLoughlin Bros. New-York [1867].

Quarto. 31 + 1 pp., including illustrated cover-title. Woodcuts.

THE WORKS OF DICKENS

This is one of a series of books for children, issued by McLaughlin Brothers in 1867.

The Story of the Goblins who stole a Sexton forms the twenty-eighth chapter of *Pickwick Papers*. In the original edition, two chapters are numbered twenty-eight. This story is the second of these.

- 56 *Sam Weller, or, The Pickwickians*. A Drama, in three Acts. As performed at the New Strand Theatre, with unexampled success. By W. T. Moncrieff, Esq . . . London: Published for the Author, and sold by all respectable Booksellers. 1837. (Price one shilling only.)

Octavo. Prompter's copy, interleaved, with annotations and pen-and-ink plans for the scenes. An autograph letter from W. T. Moncrieff is inserted.

The play was first performed on July 17; 1837.

For programme of play, *The Pickwickians*, see No. 278.

- 57 *Bardell v. Pickwick*. (The Trial Scene from *Pickwick*.) A Farcical Sketch, in one Act. By Charles Dickens. Arranged for the Stage from

the Author's special Reading Copy by John Hollingshead . . . New York: Robert M. DeWitt . . . [n.d.] (DeWitt's Acting Plays, No. 166.)

Duodecimo. Original yellow, printed, paper wrapper.

- 58 Sam Weller's Pickwick Jest-Book, in which are concentrated all the funny sayings of Sam and his Companions, and upwards of 1000 Jokes, Epigrams, Jeux d'Esprit, &c. including Joe Miller's renowned Jests. London: Orlando Hodgson, [1837].

Twentyfour-mo. 24 portraits of Pickwickian characters, signed "W. C. W.". Original black cloth cover bound in.

Also issued by Berger in penny numbers.

- 59 Pickwick in America: Detailing all the remarkable adventures of taat (sic) Illustrious Individual and his learned Companions in the United States; extraordinary Jonathanisms, collected by Mr. Snodgrass, and the Sayings, Doings, and Mems, of the facetious Sam Weller, Edited by

"Bos" . . . London: Printed and published by E. Lloyd . . . [1837].

Octavo. In 11 monthly numbers, as issued, with original printed, pictorial, paper wrappers of various colors. Woodcuts.

Also issued in penny weekly numbers. It has been attributed to G. W. M. Reynolds.

50 Posthumous Papers of the Wonderful Discovery Club, formerly of Camden Town, established by Sir Peter Patron. Edited by Poz. With Illustrations designed by Squib, and engraved by Point. London: William Mark Clark . . . [1838].

Octavo. Issued in parts, with brown, printed, pictorial, paper wrapper. 11 plates.

51 The Beauties of Pickwick. Collected and arranged by Sam Weller. "From grave to gay—from lively to severe". Price twopence. London: Published by W. Morgan . . . 1838.

Octavo. Stitched.

52 The Beauties of Pickwick [etc., as in No. 61].

A facsimile reprint of the preceding.

- 63 On the Origin of Sam Weller, and the Real Cause of the Success of The Posthumous Papers of the Pickwick Club, by a Lover of Charles Dickens's Works. Together with a Facsimile Reprint of The Beauties of Pickwick . . . London: J. W. Jarvis & Son . . . 1883.

Octavo. Original gray, printed paper wrapper; with reprint of The Beauties of Pickwick at end. Colored frontispiece by F. W. Pailthorpe.

The writer suggests that the original of Sam Weller was Samuel Vale, an actor at the Surrey Theater. The suggestion was made originally by Mr. E. L. Blanchard in the Birmingham Daily Gazette, April 7, 1882.

- 64 Pickwick Abroad; or, The Tour in France. By George W. M. Reynolds . . . London: Printed for Thomas Tegg . . . 1839.

Octavo. 41 plates by A. W. Crowquill and John Phillips, and woodcuts by Bonner.

- 65 The Post-humourous Notes of the Pickwickian Club, edited by "Bos"

. . . London: Printed and published
by E. Lloyd . . . [1842].

Octavo. Woodcuts. In parts, as issued, with
wrappers entitled *The Penny Pickwick*, con-
taining the *Humorous Adventures*, etc.
Woodcuts.

George A. Sala wrote of this: "This dis-
graceful fabrication had an enormous sale;
and fraudulent as was the enterprise, and
base as were the motives of the publisher,
they could not fail to testify to the wonderful
and universal popularity of Charles Dickens."

OLIVER TWIST, 1838

DICKENS's second great work was
written at Furnival's Inn and Doughty
Street. Forster says that it took an
extraordinary hold upon the author,
and that he never knew him to work
until such late hours as during the
final months of writing it. *Oliver
Twist* appeared in Bentley's *Miscel-
lany* from February, 1837, to March,
1839, and was illustrated with twen-

ty-four etchings by George Cruikshank, who claimed, apparently without foundation, to have suggested to Dickens the idea of the story. The completed work was published by Bentley in three volumes in November, 1838, the first issue bearing the same title as the magazine numbers (see No. 69), and containing the suppressed plate, the so-called Fireside scene. This plate was displeasing to Dickens, and another, representing Rose Maylie and Oliver at the tomb of Agnes, was finished in time to appear in the Miscellany, though not in the first issue in book form, which came out before the final numbers of the magazine. A much re-worked state of the Fireside plate exists, showing that Cruikshank made efforts to have it retained. A second issue contains the later plate and has the title shortened to "Oliver Twist By Charles Dickens, Author of The Pickwick Papers."

The second edition appeared in

1839. In an edition published in ten monthly parts in 1846, for which the plates were much retouched by Findlay, Agnes's dress has been changed from a light shade to black. In later editions, the long title was resumed.

The original manuscript of "Oliver Twist" is in the possession of the South Kensington Museum.

66 George Cruikshank's Original Water Color Drawings for Oliver Twist.

24 drawings, with "title-page", bordered with small copies of the drawings, and inscribed "This sketch is intended as a sort of Title Page to the Twenty four water colour Sketches, compiled by me—George Cruikshank—from my illustrations of Oliver Twist and made especially for my friend F. M. Cosens. September 27, 1866."

67 George Cruikshank's Original Pencil Sketches for the following plates.

- a. Oliver asking for more.
- b. Oliver introduced to the respectable Old Gentleman.
- c. Oliver claimed by his affectionate friends.

d. Oliver's reception by Fagin and the boys.

e. The Last Chance.

68 Oliver Twist, bound from Bentley's Miscellany, February, 1837–March, 1839, with the plates as issued in the parts.

69 Oliver Twist; | Or, The | Parish Boy's Progress. | By "Boz". | In Three Volumes. | Vol. I | [Vols. II & III] | London: | Richard Bentley, New Burlington Street. | 1838.

Octavo. Three volumes, in original brown cloth binding, with yellow end-papers.

First issue of the first edition, with long title, as above, and list of illustrations, the last plate showing the Fireside Scene, for which the Scene at Agnes's Tomb was substituted.

COLLATION: Vol. I: Half-title (with advertisement of Barnaby Rudge on verso), title, and list of illustrations, [3 unnumbered leaves]; text, pp. [1]–331; advertisements, pp. [333–337]. 9 plates by George Cruikshank.

Vol. II: Half-title (with advertisement on verso), and title (with imprint on verso), [2

THE WORKS OF DICKENS

unnumbered leaves]; text, pp. [1]–307. 7 plates by Cruikshank.

Vol. III: Advertisements, and title (with imprint on verso), [2 unnumbered leaves]; text, pp. [1]–315. 8 plates by Cruikshank.

70 Another Copy, with the Introduction to the Third Edition (xii pp., dated April, 1841), and 18 extra-illustrations by “Kyd” inserted.

71 *Oliver Twist* By Charles Dickens, Author Of “*The Pickwick Papers*” [etc., as in No. 69].

Second issue of the first edition, with short title, as above, and the substituted plate showing Rose Maylie and Oliver at Agnes’s tomb. Copy presented by Dickens to J. P. Harley.

72 The | Adventures | Of | *Oliver Twist* ;
| Or, | *The Parish Boy’s Progress*. |
By | Charles Dickens. | With Twenty-
four Illustrations On Steel, By |
George Cruikshank. | A New Edi-
tion, Revised And Corrected. | Lon-
don: | Published For The Author, |

By Bradbury & Evans, Whitefriars. |
MDCCCXLVI.

Octavo. In ten monthly numbers, as issued, with original green, printed, pictorial paper wrappers, and advertisements. 24 plates.

For this edition the plates were re-touched by Findlay. It was also issued in volume form, in slate-colored cloth.

- 73 Oliver Twist. | By | Charles Dickens,
| (Boz!) | [Four lines] | Philadel-
phia: | Lea And Blanchard, | Succes-
sors To Carey & Co. | 1839.

Duodecimo. Two volumes, in original brown paper boards.

Probably the first appearance in America of any part of *Oliver Twist* was in the volume described in our No. 28, which contained the first two chapters. Wilkins says that what may really be called the first American edition of the entire work was a reprint from Bentley's published in New York by William and Jemima Welker. In 1838, Lea and Blanchard began to issue an edition in numbers, but before its completion they published the work in two volumes as described above. The interest of this edition lies in the following amusing note in the first volume: "A large portion of the last part of *Oliver Twist* having been sent to the American Publishers in manuscript, they hasten to place before the

public the work complete in the present form. At the same time, they have to regret that the illustrations by Cruikshank, were not ready to accompany the manuscript from London . . . ”

74 Extra Illustrations by F. W. Pailthorpe, 1886.

Twenty-one Illustrations to *Oliver Twist*. By F. W. Pailthorpe. [London, Robson & Kerslake, 1886.]

Quarto. Portfolio containing half-title, list of etchings and twenty-one colored plates.

Two hundred sets of these illustrations were issued, fifty sets of India proofs in black, fifty sets of India proofs in bistre, fifty sets colored, and fifty sets plain.

75 Pollock's Juvenile Drama. *Oliver Twist. Or The Parish Boy's Progress.* A Drama, In Three Acts, 6 Plates of Characters, 13 Scenes, 1 Set Piece 3 Wings. Total 23 Plates. . . . London . . . [1839?]

Sixteenmo. With 23 separate colored plates, as enumerated in title. Original pink, printed paper wrapper.

The plates were also issued uncolored. Some of them bear the imprint of J. Redington.

- 76 Chefs d'Oeuvre du Siècle Illustrés.
Ch. Dickens Olivier Twist . . .
[Paris] 1892.

Sixteenmo. Original gray, printed, pictorial,
paper wrapper, with title as above. Wood-
cuts.

- 77 Charles Dickens. Olivier Twist, Les
Voleurs de Londres. Traduction de
La Bedollière. Nouvelle Édition re-
vue. Vingt gravures. Limoges, Eu-
gene Ardant & Cie [n.d.]

Quarto. Original red cloth binding. 20
woodcuts.

- 78 The Life and Adventures of Oliver
Twiss the Workhouse Boy . . . Lon-
don. Published by E. Lloyd . . .
[1839]

Octavo. Issued in 79 numbers with buff,
printed, pictorial, paper wrappers. Woodcuts.
With preface, signed "Bos".

This is said to be by Gilbert à Becket.

SKETCHES OF YOUNG GENTLEMEN, 1838

IN 1837, Chapman and Hall had published a half-crown volume called *Sketches of Young Ladies . . . by "Quiz"* (Edward Caswell), which many had attributed to Dickens, who wrote *Sketches of Young Gentlemen* as a companion volume to this, as well as a humorous protest against it. There is a second edition of 1838, and in 1849 an edition appeared in a limp wrapper at one shilling.

79 Sketches | Of | Young Ladies: | In
Which These Interesting Members
Of The Animal | Kingdom Are Clas-
sified, | According To Their Several
| Instincts, Habits, And General
Characteristics. | By "Quiz". | With
Six Illustrations By | "Phiz". | Lon-
don: | Chapman And Hall, 186,
Strand. | MDCCCXXXVII.

THE WORKS OF DICKENS

Sixteenmo. Original blue paper boards with pictorial design by H. K. Browne, and yellow end-papers. 6 plates (including frontispiece) by H. K. Browne.

First edition.

Although this is by Edward Caswell, it is shown in conjunction with *Sketches of Young Gentlemen*, as its only interest lies in its connection with that work.

80 Original Manuscript of *Sketches of Young Gentlemen*.

Quarto. Dedication, 5 pp.; text, 104 pp.; conclusion, 4 pp.

81 *Sketches | Of | Young Gentlemen. | Dedicated to the Young Ladies. | With Six Illustrations | By | "Phiz". | London: | Chapman and Hall, 186, Strand. | MDCCCXXXVIII.*

Sixteenmo. Original blue paper boards, with pictorial design by H. K. Browne, and yellow end-papers.

First edition.

COLLATION: Title (with imprint on verso), table of contents, and dedication "To the Young Ladies of the United Kingdom", pp. [i]-viii; text, pp. [1]-76; advertisements,

THE WORKS OF DICKENS

pp. [77-80]. 6 plates (including frontispiece)
by H. K. Browne.

- 32 Set of the six plates of Sketches of
Young Gentlemen, in undivided state.
Original impressions, 1838.

MEMOIRS OF JOSEPH
GRIMALDI, 1838

JOSEPH GRIMALDI was a famous actor and clown whose memoirs Dickens edited, writing the preface and concluding chapter.

The original manuscript was at one time owned by Henry Stevens. Only the preface is in Dickens's handwriting, the remainder having been dictated to his father, who enjoyed acting as his son's amanuensis.

- 83 Memoirs | Of | Joseph Grimaldi. |
Edited By | "Boz". | With Illustrations
By George Cruikshank. | In
Two Volumes. | Vol. I. | [Vol. II.]

| London: | Richard Bentley, New
Burlington Street. | 1838.

Octavo. Two volumes, in original pink cloth binding, with white end-papers.

First issue of the first edition, without border on plate, The last Song.

COLLATION: Vol. I: Half-title (with imprint on verso), title, table of contents, and introductory chapter, pp. [i]–xix; text, pp. [1]–288. Frontispiece-portrait of Grimaldi by Greatbatch after Raven, and 6 plates by George Cruikshank.

Vol. II: Half-title (with imprint on verso), title, and table of contents, pp. [i]–ix; text, pp. [1]–263 (with imprint on verso). “Mr. Bentley’s List of New Works”, 36 pp. 6 plates by Cruikshank.

- 84 Memoirs | Of | Joseph Grimaldi
[etc., as in No. 83].

Second issue of the first edition, bound in dark brown cloth, with grotesque border by A. H. Forrester (“Alfred Crowquill”), around the plate, The last Song.

- 85 F. W. Pailthorpe’s Original Watercolor Drawings for six plates illustrating the Memoirs of Joseph Grimaldi, together with a set of the plates.

NICHOLAS NICKLEBY,

1839

IN order to make this account of the cheap boarding schools carried on at the time as true to life as possible, Dickens and Browne visited many of the schools before beginning the work, in February, 1838. It was written chiefly at Doughty Street, and appeared in monthly parts from April, 1838, to October, 1839, having been announced, in 1838, by a mock proclamation, signed "Boz". Almost fifty thousand copies of the first number were sold on the day of issue, and the story became so popular that unauthorized dramatizations appeared before it was finished. After the publication of the sixth part Sydney Smith wrote "Nickleby is very good; I stood out against Mr. Dickens as long as I could, but he has conquered me". Dickens received £150

a number from his publishers for the work, and on its completion they gave him £1500 in addition in acknowledgment of its success. At least two sets of the plates seem to have been engraved. The portrait by Maclise was painted for the purpose of having an engraved frontispiece-portrait for the book, and was presented by Dickens to the publishers.

- 86 Original Manuscript of portions of Nicholas Nickleby: Chapters IX, X, XV, XVI, XVII and XX.

Quarto. 165 pp.

- 87 Hablot K. Browne's Original Drawings for plates of Nicholas Nickleby.

- 88 Proclamation announcing Nicholas Nickleby, dated February 28, 1838, and signed "Boz".

Octavo. 4 pp.

- 89 The | Life And Adventures | Of | Nicholas Nickleby. | By Charles Dickens. | With Illustrations By

THE WORKS OF DICKENS

Phiz. | London: | Chapman And
Hall, 186, Strand. | MDCCCXXX-
IX.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First issue of the first edition, with word "visiter" instead of "sister" on p. 123, line 17.

COLLATION: Half-title, title (with imprint on verso), dedication to Macready, preface, table of contents and list of plates, pp. [i]—xvi; text, pp. [1]—624. Frontispiece-portrait by Finden after Maclise, and 39 plates by H. K. Browne.

Each number contains 2 plates, with the exception of Nos. 14 and 15. There were none in 14, on account of the illness of the artist, and No. 15 contains four. Nos. 17–20 contain an advertisement of the engraved portrait which appeared in the last number, together with the preliminary leaves.

On the plates in the first two numbers appears the publisher's imprint.

- o Set of the thirty-seven plates of Nicholas Nickleby.
- i Extra Illustrations to Nicholas Nickleby by Peter Palette (Thomas Onwhyn), 1838–39.

Illustrations to *Nicholas Nickleby*
Edited by "Boz". By Peter Palette,
Esqr. [London,] E. Grattan . . .
[1838-39].

40 etchings in two states, colored and uncolored, issued in nine parts, with green and buff wrappers. They were afterwards published in volume form.

- 92 Extra Illustrations by Joseph Kenny Meadows, 1839.

The *Nickleby Gallery* containing twenty-four Portraits. Heads from *Nicholas Nickleby* from Drawings by Miss LaCreevy. London: Robert Tyas . . . [1839].

24 wood-engravings, issued in six parts in pink or tan wrappers.

- 93 *Nicholas Nickleby*. A Farce, in Two Acts. Taken from the popular work of that name, by "Boz". By Edward Stirling, Esq . . . As performed at the Royal Adelphi Theatre . . . Illustrated with an engraving, by Pierce Egan the Younger, from a drawing taken during the representation. Lon-

don: Chapman and Hall, 186, Strand.
[1838?] (Webster's Acting National Drama.)

Octavo. Original pink, printed, pictorial, paper wrapper. Frontispiece.

This play, called by Forster "an indecent assault", was dedicated to Dickens, and was first performed on November 19, 1838.

- 4 Nicholas Nickelbery. Containing the Adventures, Mis-adventures, Chances, Mis-Chances, Fortunes, Mis-fortunes, Mys-teries, Mis-eries, and Miscellaneous Manoeuvres of the Family of Nickelbery. By "Bos". Embellished with forty-two engravings. London: Printed and published by E. Lloyl (sic) . . . [1838]

Octavo. Issued in penny weekly numbers, and fourpenny monthly parts. Woodcuts.

A parody of the story and characters under slightly changed names.

- 5 Scenes from the Life of Nickleby Married . . . being a Sequel to the "Life and Adventures of Nicholas Nickleby," as edited by "Boz". With

illustrations by "Quiz". London:
John Williams . . . 1840.

Octavo. Issued in 22 weekly numbers (in 18), with green, printed, pictorial, paper wrappers, some of which bear the words, "Edited by 'Guess'", instead of "as edited by 'Boz'". Plates in the style of H. K. Browne.

A plagiaristic attempt. No. 1 contained a slip regarding Nicholas Nickleby.

- 96 Two "Nicholas Nickleby Valentines", representing Mr. and Mrs. Squeers.

SKETCHES OF YOUNG COUPLES, 1840

THIS was written for Chapman and Hall, and published without Dickens's name, as a companion volume to the two little books already brought out by them,—Sketches of Young Ladies, by Quiz, 1837, written by E. Caswell, and Sketches of Young Gentlemen, 1838, by Dickens. A second edition appeared the same year.

THE WORKS OF DICKENS

The original manuscript is in the possession of the South Kensington Museum.

- 7 Hablot K. Browne's six Original Drawings for the plates of Sketches of Young Couples.

Bound in a copy of the work.

- 8 Sketches | Of | Young Couples; | With An | Urgent Remonstrance To The Gentlemen Of England | (Being Bachelors Or Widowers), | On The Present Alarming Crisis. | By | The Author of "Sketches Of Young Gentlemen". | With Six Illustrations | By | "Phiz". | London: | Chapman And Hall, 186, Strand. | MDCCCXL.

Sixteenmo. Original blue paper boards, with pictorial design by H. K. Browne, and yellow end-papers.

First edition.

COLLATION: Half-title, title (with imprint on verso), table of contents, and "An Urgent Remonstrance", pp. [1]-12; text, pp. [13]-92; advertisements, p. [1-4]. 6 plates (including frontispiece) by H. K. Browne.

THE WORKS OF DICKENS

- 99 Sketches | Of | Young Couples &
Young Gentlemen. | By "Boz". | And
Of | Young Ladies. | By "Quiz." |
With Illustrations By "Phiz". New
York: Scribner And Welford. [n.d.]

Duodecimo. Original red cloth binding, with green end-papers. 18 plates.

These were issued collectively in England in 1843. The present issue, with the American title-page, seems to be the first American edition of the Sketches of Young Couples. Sketches of Young Gentlemen was published in Philadelphia in 1838.

MASTER HUMPHREY'S
CLOCK, 1840-1841

MASTER HUMPHREY'S CLOCK appeared in eighty-eight weekly numbers from April 4, 1840, to November 27, 1841. It includes Old Curiosity Shop, Nos. 4-45, and Barnaby Rudge, Nos. 46-87. Of the former Forster says, that he never knew

Dickens to end a story with such sorrowful reluctance as this: "It makes me very melancholy", he wrote, "to think that all these people are lost to me forever, and I feel as if I never could become attached to any new set of characters". Dickens's original plan for *Master Humphrey's Clock* was to make the serial work consist of short stories and essays from his pen, but finding that this was not a success, he began *Old Curiosity Shop* in No. 4, following it with *Barnaby Rudge*, for the historical portions of which he made careful research at the British Museum. Late in 1839, Dickens had moved from Doughty Street to a large house at No. 1, Devonshire Terrace, and much of these tales was written there and at Broadstairs, where he spent many summers.

The work was also issued in twenty monthly numbers, and then published in book form. Both novels were issued separately, from the un-

sold sheets without the preliminary matter. The illustrations are woodcuts, instead of the etchings hitherto used in Dickens's works. H. K. Browne is said to have prepared three blocks for the work which were not used, though Dexter considers that only one of them was intended for it. In the work of illustration, Dickens invited George Cattermole, noted for his scenes from mediæval history, and Daniel Maclise to coöperate with Hablot K. Browne. Maclise, the genial Irish artist, had studied at the Royal Academy schools, and achieved success as a painter of Shakespearian scenes, when in 1836 he was introduced by John Forster to Dickens, and from that time the three were fast friends. Probably owing to the stress of other work, Maclise made only one illustration (Little Nell and the Sexton, in *Old Curiosity Shop* Vol. II, p. 108). The woodcut in Vol. I, p. 46, is signed by Samuel Williams, who is thought, by Kitton,

to have engraved it from Cattermole's design.

Most of the original manuscript of Master Humphrey's Clock is in the possession of the South Kensington Museum.

99a. Hablot K. Browne's Original Drawings for several of his illustrations for Master Humphrey's Clock.

100 Master Humphrey's Clock. | By Charles Dickens. | With Illustrations | By | George Cattermole And Hablot Browne. | Vol. I | [Vols. II-III.] | London: | Chapman And Hall, 186, Strand. | MDCCCXL-[MDCCC-XLI]

Octavo. In 88 weekly numbers (arranged for three volumes), as issued, with original white, printed, pictorial, paper wrappers.

First edition.

COLLATION: Vol. I. 1840. Frontispiece and title (with imprint on verso), [2 unnumbered leaves]; dedication to Samuel Rogers [on p. 3 of white wrapper, verso blank]; preface, pp. [iii]-iv; text, pp. [1]-306. 55 woodcuts by Browne and Cattermole.

THE WORKS OF DICKENS

Vol. II. 1841. Frontispiece, title (with imprint on verso), and preface, pp. [i]–vi; text, pp. [1]–306. 50 woodcuts by Browne, Cattermole and Maclise.

Vol. III. 1841. Frontispiece, title (with imprint on verso), and preface to *Barnaby Rudge*, pp. [i]–vi; text, pp. [1]–426. 63 woodcuts by Browne and Cattermole.

The preliminary leaves for the three volumes are found in Nos. 26, 52, and 88.

- 101 *Master Humphrey's Clock* [etc., as in No. 100].

In 20 monthly numbers, with green, printed, pictorial paper wrappers.

- 102 *The Old Curiosity Shop . . . London: Chapman And Hall . . . 1841.*

As issued separately, from the unsold sheets. Mrs. Smithson's copy, with letter from Dickens inserted.

- 103 *Little Nell. Ballad, the Words by Miss Charlotte Young, the Music . . . by George Linley. London, Published by Cramer, Beale & Co . . . Folio. Title, and 5 pp. of music.*

- 104 *Barnaby Rudge . . . London: Chapman And Hall . . . 1841.*

THE WORKS OF DICKENS

As issued separately, from the unsold sheets.
Mrs. Smithson's copy, with letter from Dickens inserted.

- 05 The Original Agreement, signed by Thomas Langdale, for the purchase of premises in Holborn for his business as a distiller, which premises were afterwards burned in the Gordon Riots, as described in *Barnaby Rudge*, where Langdale is mentioned by name.

Folio. The Agreement is dated, October 2, 1772, and is signed also by Morpew Yerraway, the vendor.

- 06 Extra Illustrations to Master Humphrey's Clock by Thomas Sibson, 1840-41.

Illustrations of Master Humphrey's Clock, in seventy[-two] Plates, designed and etched on steel. By Thomas Sibson. *The Old Curiosity Shop*.—*Barnaby Rudge*. [Vignette] London: Robert Tyas . . . MDCCC-XLII.

72 plates, with title and list of illustrations,

THE WORKS OF DICKENS

issued in 1840-41 in 18 parts in green wrappers, and afterwards in two volumes, 1842. The present copy has several of the original wrappers bound in.

- 107 Extra Illustrations by "Jacob Parallel", 1840-41.

Jacob Parallel's Hands to Master Humphrey's Clock: or, Sketches from the Clock Case. London; G. Berger . . . [1840-41.]

12 etchings on steel, issued in two parts with green wrappers. Many of the plates bear remarks.

- 108 Extra Illustrations by T. C. Wilson, n.d.

Illustrations to Master Humphrey's Clock.

4 lithographs, issued without a wrapper, and with the title as above, followed by the number of the plate at the top of each lithograph. Two of them are signed "T. C. W."

- 109 Extra Illustrations by Hablot K. Browne, 1848-49.

a. Four Plates engraved under the

superintendence of Hablot K. Browne and Robert Young, to illustrate the first Cheap Edition of "The Old Curiosity Shop". Published with the approbation of Mr. Charles Dickens. London; Chapman and Hall . . . 1848.

b. Four Plates engraved under the superintendence of Hablot K. Browne and Robert Young, to illustrate the Cheap Edition of "Barnaby Rudge". Published with the approbation of Mr. Charles Dickens. London: Chapman and Hall . . . 1849.

2 sets of 4 stipple engravings each, issued in green wrappers.

In the present instance, each plate is represented in two states of India proofs, one with, and the other without, the publishers' names. They are accompanied by a proof on Japan paper of the design for the cover, and remarque proofs of portraits of Little Nell and Dolly Varden, engraved by Edwin Roffe, from hitherto unpublished drawings by H. K. Browne, and published in 1889.

10 . . . Master Humphrey's Clock; a domestic Drama . . . By Frederick

THE WORKS OF DICKENS

Fox Cooper . . . As performed at the London Theatres. London: Printed and published by J. Duncombe & Co . . . [n.d.] (Duncombe's Acting Edition of the British Theatre.)

Sixteenmo. Original green, printed, pictorial, paper wrapper. Frontispiece by Findlay.

- III Master Timothy's Book-case; or, The Magic Lanthorn of the World. By George W. M. Reynolds . . . New edition . . . London: Published at the Office of "Reynolds's Miscellany" . . . 1847.

Octavo. Original green cloth binding. Woodcuts.

This imitation was first published in 1842.

THE PIC NIC PAPERS,

1841

JOHN MACRONE, Dickens's first publisher, had died, leaving his wife and

children in great poverty. Dickens edited this work, consisting of voluntary contributions by some of the greatest writers of the day, in order to help them, the sum of £300 being realized for Mrs. Macrone. Dickens's own contribution was *The Lamplighter's Story* (Vol. I, pp. [1]–32), adapted from a play which he had written for Macready, but which was not published until after his death (see No. 229). The third volume was not edited by Dickens.

- 12 The | Pic Nic Papers. | By Various Hands. | Edited By | Charles Dickens, Esq. | Author Of | "The Pickwick Papers," "Nicholas Nickleby," &c. | With Illustrations by George Cruikshank, Phiz, &c. | In Three Volumes. | Vol. I. [Vols. II & III] | London: | Henry Colburn, Publisher, | Great Marlborough Street. | MDCCCXLI Octavo. Three volumes, in original light green cloth binding, with yellow end-papers. First edition.

THE WORKS OF DICKENS

COLLATION: Vol. I: Title (with imprint on verso), introduction, table of contents and list of illustrations, pp. [i-vii]; text, pp. [1]-323. Frontispiece and 3 plates by George Cruikshank and H. K. Browne.

Vol. II: Title (with imprint on verso), and table of contents, [2 unnumbered leaves]; text, pp. [1]-298. Frontispiece and 3 plates by H. K. Browne.

Vol. III: Title (with table of contents and imprint on verso) [one unnumbered leaf]; text (including half-titles), pp. [1]-378. Frontispiece and 5 plates by R. J. Hamerton.

AMERICAN NOTES,

1842

ON January 3, 1842, Dickens sailed for America, where he was welcomed enthusiastically, as the letters of welcome, invitations, and newspaper articles preserved in the Forster Collection at the South Kensington Museum go to prove. He returned in June, and in the following October published his impressions of the country.

The work was so popular in England that four editions were published before the end of the year, but his frank criticisms of American manners were not pleasing in this country. During his second visit, in 1868, he announced at a public dinner that all future editions of *American Notes and Martin Chuzzlewit* (which also contained unfriendly comment) should contain a postscript expressing his "honest testimony to the national generosity and magnanimity". This postscript, under the title, *A Debt of Honor*, appeared in *All the Year Round*, on June 6, 1868.

In the first issue of *American Notes*, the pagination of the preliminary matter of the first volume allows for sixteen pages, while there are but ten, the mistake being caused by the cancellation of a preliminary chapter without the necessary correction of the pagination. The suppressed chapter was printed by Forster in his *Life of Dickens*.

The original manuscript is in the possession of the South Kensington Museum.

- 113 American Notes | For | General Circulation. | By Charles Dickens. | In Two Volumes. | Vol. I. | [Vol. II] | London: | Chapman And Hall, 186 Strand. | MDCCCXLII.

Octavo. Two volumes, in original purple cloth binding, with yellow end-papers. With presentation inscription from Dickens to Thomas Carlyle, and Carlyle's book-plate and signature.

First issue of the first edition, with last page of "Contents" numbered "xvi".

COLLATION: Vol. I: One leaf (with publisher's advertisement on verso), half-title, title (with imprint on verso), dedication to Dickens's friends in America, "who . . . loving their country can bear the truth when it is told good-humouredly, and in a kind spirit", and table of contents, pp. [i]-x (wrongly numbered xvi); half-title, p. [xi], verso blank; text, pp. [1]-308.

Vol. II: Half-title, title, and table of contents, pp. [i]-vii; text (including half-titles to chapters), pp. [1]-306; advertisements, pp. [307-312].

- 4 Change for the American Notes: in Letters from London to New York. By an American Lady. "Look here upon this picture and on *this*." London: Wiley & Putnam . . . 1843 . . . Octavo. Original violet cloth binding, with yellow end-papers.

This has been attributed to Henry Wood.

A CHRISTMAS CAROL,

1843

WRITTEN at Devonshire Terrace at odd moments during the creation of two numbers of *Martin Chuzzlewit*, the Christmas Carol took a strong hold upon its author, who wrote that, in its composition, he wept over it, "and laughed and wept again, and excited himself in a most extraordinary manner". On its publication, at Christmas time, its popularity and the influence that it exerted were remark-

able, cheering Dickens in his discouragement over the somewhat disappointing reception of the first numbers of *Chuzzlewit*.

John Leech's services were engaged as illustrator of the Carol. Leech was then twenty-six years old, and for two years had been contributing drawings to *Punch*, of which he was soon to become the leading spirit. Of a gentle and kindly humorous disposition, he thoroughly entered into the spirit of the Christmas Stories, and became their chief illustrator. For the Carol he prepared eight designs, four of them being etchings which were afterwards colored by hand, and the others, woodcuts which were engraved by W. J. Linton.

This first Christmas book was followed by four others,—*The Chimes*, 1845, (No. 131); *The Cricket on the Hearth*, 1846, (No. 135); *The Battle of Life*, 1846, (No. 149); and *The Haunted Man and the Ghost's Bargain*, 1848, (No. 162).

15 Original Manuscript of A Christmas Carol.

Quarto. Title-page, preface, and 66 pp.

At the foot of the title-page, Dickens has written "My own and only Ms. of the Book. Charles Dickens".

This is accompanied by a facsimile reproduction, published by Brentano, in 1890.

16 John Leech's Original Water-color Sketch for plate, The Last of the Spirits.

17 A Christmas Carol. | In Prose. | Being | A Ghost Story of Christmas. | By | Charles Dickens. | With Illustrations By John Leech. | London: | Chapman & Hall, 186, Strand. | MDCCCXLIII.

Sixteenmo. Original reddish brown cloth binding, with gilt design on cover and back, gilt edges and green end-papers.

First issue of the first edition, with title printed in red and blue, and "Stave I" on p. 1 of text.

COLLATION: Half-title, title (with imprint on verso), preface, and table of contents, [4 unnumbered leaves]; text, pp. [1]-166; Adver-

tisements, pp. [167-168]. 4 colored plates and 4 woodcuts by John Leech.

- 118 Another Copy, identical with the preceding in all respects, except that the end-papers are yellow.

John Forster's copy, now in the South Kensington Museum, is identical with this.

- 119 A Christmas Carol [etc., as in No. 117].

Second issue of the first edition, with title printed in red and blue, "Stave One" on p. 1 of text, and yellow end-papers.

- 120 A Christmas Carol [etc., as in No. 117] London: | Chapman & Hall, 186, Strand. | MDCCCXLIV.

Another issue, with later title-page, printed in red and green. "Stave I" as in No. 117.

There are in existence too many copies of this variant to encourage our belief in the old theory that a few were struck off to enable the author to determine which style was preferable. It seems permissible to suppose that, the mistake of "Stave I" having been corrected while the book was going through the press, in the haste of printing the six thousand copies which were sold on the day of

issue, the new sheets were laid on the top of the pile waiting to be gathered. A new title-page, dated 1844, having been printed before the last sheets were used, those at the bottom of the pile, with the mistake uncorrected, were naturally bound up with it.

21 A | Christmas Carol. | In Prose. | Being | A Ghost Story of Christmas. | By | Charles Dickens. | With Illustrations By John Leech. | Philadelphia: | Carey & Hart. | 1844.

Sixteenmo. Original blue cloth binding, with gilt design on back in facsimile of the original edition, and white end-papers. 4 colored lithographs and 4 woodcuts.

This early American edition is very similar to the original. The title is printed in red and blue, and the colored plates are reproduced by lithography. The woodcuts are separate plates, instead of being printed in the text. All the "staves" are numbered by Roman numerals.

For songs founded on A Christmas Carol, see No. 278.

A WORD IN SEASON,

1844

DICKENS contributed this poem to *The Keepsake*, the fashionable Annual, edited by Lady Blessington. It is included in his *Plays and Poems*, 1882.

- 122 The | Keepsake | For | MDCCC-
XLIV. | Edited By | The Countess
Of Blessington. | London: | Long-
man, Brown, Green, And Longmans.
| New York: Appleton And Co. |
Paris: L. Curmer . . . |

Octavo. Original pink watered silk binding, with yellow end-papers. Frontispiece, engraved title and plates.

A Word in Season, pp. 73-74.

- 123 Autograph Letter from Dickens to the Countess of Blessington, dated July 5, 1843, referring to his promise of a contribution: "If I can think of

anything, though it be but a scrap of rhyme, I will send it you by the end of the week”.

MARTIN CHUZZLEWIT,

1844

MARTIN CHUZZLEWIT was issued in monthly numbers from January, 1843, to July, 1844, and appeared in one volume, bound in green cloth, in 1844. The sale of the early numbers was slow and discouraging, although, in later years, it stood next to *Pickwick Papers* and *David Copperfield* in popularity. Incensed by the reception of *American Notes* in this country, Dickens introduced further criticisms in *Chuzzlewit*, although he added a postscript, softening their severity, to editions published after his second visit to America in 1868.

A curious mistake occurred in the engraved title, where “£100”, on the signboard is made to read

“100£.” This was changed, or another plate was made, reading “£100.” Others of the illustrations, which were etched on quarto plates, two on each plate, show variations in different copies, five of them having been etched three times, and the remainder twice.

- 124 Announcement of Martin Chuzzlewit.
Octavo. 4 pp.

- 125 The | Life And Adventures | Of |
Martin Chuzzlewit. | By Charles
Dickens. | With Illustrations By Phiz.
| London: | Chapman And Hall, 186,
Strand. | MDCCCXLIV.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original, green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First issue of the first edition (so-called), with “£” mark after the figures on the sign-board in engraved title.

COLLATION: Half-title, title (with imprint on verso), dedication to Miss Burdett Coutts, preface, table of contents, and list of plates, pp. [i]–xiv; errata, p. [xv]; text, pp.

THE WORKS OF DICKENS

[1]-624. 40 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary leaves were issued with the joint Nos. 19-20, in which are also 4 plates, the remaining numbers containing 2 plates each.

6 The | Life And Adventures | Of |
Martin Chuzzlewit. | By | Charles
Dickens. | With Illustrations By Phiz.
| New-York: | Published By Harper
& Brothers, | No. 82 Cliff-Street. |
1844.

Octavo. In 7 numbers, as issued, with original green, printed, pictorial, paper wrappers (the wrapper of No. 1 is white). 14 plates.

Probably the first American edition. At the top of the covers is printed: "To be completed in seven parts, at 6¼ cents, each part containing three numbers of the English edition with two steel engravings."

Lea and Blanchard of Philadelphia also published an early edition of Martin Chuzzlewit.

For programmes of play founded upon Martin Chuzzlewit, see No. 278.

2' Extra illustrations to Martin Chuzzlewit, by "Kyd" (Joseph Clayton Clark).

18 water-color drawings.

- 128 *Leven et Lotgevallen van Maarten Chuzzlewit . . . naar het Engelsch van Charles Dickens . . . Te Amsterdam, bij Hendrik Frijlink. 1843 [-44].*

Octavo. In 21 numbers (arranged for 3 volumes) as issued, with light blue, printed, pictorial, paper wrappers. Plates.

EVENINGS OF A WORKING MAN, 1844

DICKENS edited these stories by John Overs, a poor carpenter dying of consumption, and wrote a preface of eight and a half pages relative to the author. His attention was first called to the writer by his friend Dr. Elliotson, to whom the work is dedicated.

- 129 *Evenings | Of | A Working Man, | Being The Occupation Of | His Scanty Leisure: | By John Overs. | With A Preface Relative To The Author. | By Charles Dickens. | Lon-*

THE WORKS OF DICKENS

don: | T. C. Newby, 72 Mortimer Street, | Cavendish Square. | 1844.

Sixteenmo. Original brown cloth binding, with gilt edges and yellow end-papers.

First edition.

COLLATION: Half-title, [1 unnumbered leaf]; title printed in blue and red (with imprint on verso), dedication to Dr. Elliotson and preface, pp. [i]–xiii (verso blank); table of contents, p. xiv (verso blank); text, pp. [1]–205; advertisements, pp. [206–208].

THE CHIMES, 1845

THIS is Dickens's second Christmas book, and was written in Italy, "at a time when he was longing for the streets of London at night". "Something powerful I think I can do", he wrote, "but I want to be tender too, and cheerful; as like the Carol in that respect as may be, and as unlike it as such a thing can be". Wishing to try its effect upon his friends, he made a hurried trip to London, and read it to a few of them gathered at Fors-

ter's house on December 3. The reading, which was commemorated by the well-known drawing by Mac-lise, was also notable as the forerunner of his public readings. Though issued late in 1844, the book was dated 1845.

For the illustration of *The Chimes* it was decided to depart from the plan of the *Christmas Carol*, and gain variety by engaging more than one artist, though John Leech continued to be the principal illustrator, contributing five designs. Maclise furnished two, while two new artists were added to the list of Dickens's illustrators. Richard Doyle, son of the caricaturist, John Doyle, and already noted for his fanciful designs of elves, goblins and fairies, furnished four drawings for the initial pages of the chapters, and Clarkson Stanfield, the greatest marine painter of his time, a member of the Royal Academy and Dickens's intimate friend, readily granted the author's

request for assistance by providing two drawings, for which he refused to accept payment.

The original manuscript of *The Chimes* is in the possession of the South Kensington Museum.

- 30 John Leech's Original Drawings for five illustrations of *The Chimes*.

Bound in a copy of the first edition.

- 31 *The Chimes: | A Goblin Story | Of | Some Bells That Rang An Old Year Out | And A New Year In. | By Charles Dickens. | London: | Chapman And Hall, 186, Strand. | MDCCCXLV.*

Sixteenmo. Original red cloth binding, with gilt design on cover and back, gilt edges and yellow end-papers.

First issue of the first edition, with the names of the publishers engraved upon the cloud in the lower part of the engraved title.

COLLATION: Advertisement of *A Christmas Carol*, half-title, title (with imprint on verso), and list of illustrations, [4 unnumbered leaves]; text, pp. [1]-175 (with imprint on verso). Frontispiece, engraved title and 11

woodcuts by Maclise, Doyle, Leech and Stanfield.

Johnson speaks of a unique copy with many of the woodcuts not printed in the spaces left for them, and the lower part of the woodcut on p. 125 differing from that in the published work, showing a misapprehension on the part of John Leech, the illustrator.

Copies in yellow boards of this and others of the Christmas books belong to "remainder" editions.

- 132 Another Copy, with presentation inscription from Dickens to his son, Charles Dickens, Jr.

- 133 The Chimes [etc., as in No. 131].

Second issue of the first edition, with the names of the publishers in open letters at the lower edge of the engraved title.

- 134 The Chimes Quadrille, Composed for the Musical Bouquet. Most respectfully inscribed to Charles Dickens, Esq^{re} [London, n.d.]

Folio. [4] pp. With lithographed title, similar to the engraved title of The Chimes.

THE CRICKET ON THE HEARTH, 1846

DICKENS had contemplated founding a weekly periodical, to be called *The Cricket*, intended to "put everybody in good temper, and make such a dash at people's fenders and arm-chairs as hasn't been made for many a long day," and his third Christmas Story was the outcome of this idea. It had the same illustrators as *The Chimes*, with the addition of a woodcut of Boxer, the dog, from a design by Sir Edwin Landseer, for whom Dickens had the greatest admiration and personal regard. Leech, Doyle, Stanfield and Maclise contributed seven, three, one and two illustrations respectively.

Though dated 1846, the book was published in December, 1845, and is the only publication of that year. It met with enormous success, and a

dramatization was published at once by Albert Smith and performed at the Lyceum Theatre. The work marks the beginning of Dickens's connection with Bradbury and Evans as his publishers, instead of Chapman and Hall.

The original manuscript is in the possession of Miss Hogarth, Dickens's sister-in-law.

- 135 The | Cricket On The Hearth. | A | Fairy Tale Of Home. | By | Charles Dickens. | London: | Printed And Published For The Author, | By Bradbury And Evans, 90 Fleet Street, | And Whitefriars. | MDCCCXLVI.

Sixteenmo. Original red cloth binding, with gilt design on cover and back, gilt edges, and yellow end-papers.

First edition.

COLLATION: Half-title, title (with imprint on verso), dedication to Lord Jeffrey, and list of illustrations, [4 unnumbered leaves]; text; pp. [1]–174; advertisements, pp. [175–176]. Frontispiece, engraved title, and 12 woodcuts by Maclise, Doyle, Stanfield, Leech, and Landseer.

THE WORKS OF DICKENS

- 6 The | Cricket On The Hearth. | A
Fairy Tale Of Home. | By | Charles
Dickens. | New-York: | Harper &
Brothers, Publishers, | 82 Cliff Street.
| 1846.

Octavo. Original brown, printed, paper wrapper.

- 7 The entirely new and original Drama,
in three parts, entitled The Cricket on
the Hearth A Fairy Tale of Home.
Dramatized by Albert Smith . . .
From early Proofs of the Work, by
the express permission of the Author,
Charles Dickens, Esq. As performed
at the Theatre Royal, Lyceum . . .
London: Printed and published by
W. S. Johnson . . . [1845].

Duodecimo. Original cream-colored, printed,
paper wrapper, dated 1845.

- 8 The Cricket on the Hearth, A Fairy
Tale of Home. By Edward Stirling,
Esq . . . as performed at the The-
atre Royal, Adelphi. Correctly
printed from the Prompter's Copy

THE WORKS OF DICKENS

. . . splendidly illustrated with an etching, by Mr. G. Dorrington, taken during the representation of the piece. London: Published at the National Acting Drama Office . . . [n.d.] (Webster's Acting National Drama, No. 124.)

Duodecimo. Original cream-colored, printed, paper wrapper. Frontispiece.

First performed on December 31, 1845.

- 139 The Cricket on the Hearth A Fairy Tale of Home In Three Chirps Adapted from Mr. Charles Dickens's popular Story. London: Thomas Hailes Lacy . . . [n.d.] (Lacy's Acting Edition.)

Duodecimo. Original yellow, printed, paper wrapper. Frontispiece by T. H. Jones.

- 140 The Cricket on the Hearth A Fairy Tale of Home In Three Chirps Adapted from Mr. Charles Dickens's popular Story. London: Samuel French . . . New York: Samuel French & Son . . . [n.d.] (French's Acting Edition.)

THE WORKS OF DICKENS

Duodecimo. Original yellow, printed, paper wrapper.

For programme of play, *The Cricket on the Hearth*, see No. 278.

- 41 *Das Heimchen auf dem Herde. Eine Elfengeschichte von Charles Dickens. Illustriert von Conrad Beckmann. Leipzig Verlag von Adolf Titze. [n.d.]*

Folio. Original red cloth binding, gold-stamped. Woodcuts.

PICTURES FROM ITALY, 1846

IN July, 1844, the Dickens family left England for Italy, remaining there for a year, Dickens making a short visit to London in December, for the purpose of reading *The Chimes* to his friends. In January, 1846, he became the first editor of the *Daily News*, contributing a letter descriptive of his Italian travels to the first number,

January 21. He resigned the editorship in February, but continued his Italian letters until March 2, under the title, *Travelling Letters*, written on the Road. The seven sketches were published in book form under the title, *Pictures from Italy*, five chapters being added from Dickens's letters to Forster.

A portion of the original manuscript is in the possession of the South Kensington Museum.

142 *The Daily News* for January 21–March 2, 1846, in which the *Pictures from Italy* first appeared under the title, *Travelling Letters*.

143 *Pictures from Italy*. | By | Charles Dickens. | *The Vignette Illustrations on Wood*, by Samuel Palmer. | [Vignette] | London: | Published For The Author, | By Bradbury & Evans, Whitefriars. | MDCCCXLVI.

THE WORKS OF DICKENS

Duodecimo. Original bright blue cloth binding, with yellow end-papers. Presentation copy to W. C. Kent, with inscription in Dickens's autograph pasted to inside cover.

First edition.

COLLATION: Advertisements, half-title, title (with imprint on verso), and table of contents, [4 unnumbered leaves]; text, pp. [1-270]; advertisements, pp. [271-272]. Title vignette and three woodcuts by Samuel Palmer.

44 Another Copy, with presentation inscription from Dickens to Douglas Jerrold.

45 Another Copy, interleaved, with annotations by Richard Herne Shepherd showing the differences between the articles as issued in the papers and as issued in book form.

46 Travelling Letters. | Written On The Road. | By Charles Dickens. | New-York: | Wiley & Putnam, 161 Broadway. | 1846.

Duodecimo. Part I, in brown, printed, paper wrapper. "Wiley and Putnam's Library of Choice Reading".

Probably the only separate edition of these letters as they appeared in *The Daily News*. As they were taken directly from the newspaper, it is possible that their appearance preceded that of *Pictures from Italy*. A second part, containing the four remaining letters is said to have been issued. The lettering on the back of Part I shows that the original intention was that the book should be thicker.

- 147 *Facts & Figures from Italy*. By Don Jeremy Savonarola, Benedictine Monk, addressed during the last two winters to Charles Dickens, Esq. being an Appendix to his "*Pictures*". London: Richard Bentley . . . 1847. Duodecimo.

By "Father Prout" (Francis Sylvester Mahony). Following the title-page, is this printed Notice: Having engaged the Father who signs himself "D. J. Savonarola" to enter on this correspondence, it only remains for me to say that these *are* his Letters. Charles Dickens.

THE BATTLE OF LIFE,

1846

THIS, Dickens's fourth Christmas story, was written in Switzerland, and dedicated to his English friends there. It had the same four illustrators as *The Chimes*, Leech, Doyle and Stanfield supplying three illustrations each, and four coming from Maclise. Dickens afterwards regretted using the idea upon which it was based for so short a story. While writing it, he was busy upon *Dombey and Son*, and at one time doubted his ability to finish *The Battle of Life* in time for Christmas, but the work was published on December 19, 1846.

8 Original Manuscript of *The Battle of Life*.

Quarto. 50 pp., with letter from Miss Hogarth inserted.

9 *The Battle of Life. | A Love Story.*
| By | Charles Dickens. | London: |

Bradbury & Evans, Whitefriars. |
MDCCCXLVI.

Sixteenmo. Original red cloth binding, with gilt design on cover and back, gilt edges, and yellow end-papers.

First issue of the first edition.

COLLATION: Half-title, title (with imprint on verso), dedication to "My English Friends In Switzerland", and list of illustrations, [4 unnumbered leaves]; text (including half-titles), pp. [1]-175 (with imprint on verso); one unnumbered leaf of advertisements. Frontispiece, engraved title and 11 woodcuts by Maclise, Doyle, Leech and Stanfield.

There are four issues of the first edition, distinguishable by small differences in the engraved title-page as described below.

The present issue, hitherto apparently undescribed by bibliographers, contains the words "A LOVE STORY." printed below the illustration. Imprint: London: | Published by Bradbury & Evans, Whitefriars. | 1846. |

150 The | Battle of Life [etc., as in No. 149].

Second issue of the first edition, with "A Love Story.", in a simple scroll, in open letters on the engraved title-page. Imprint same as first issue.

11 Another Copy, with proofs of the illustrations, on India paper, before the text, laid in.

12 The | Battle of Life [etc., as in No. 149].

Third issue of the first edition, with different scroll containing the words "A Love Story", supported by a cherub. Imprint in one line without date.

13 The | Battle of Life [etc., as in No. 149].

Fourth issue of the first edition, with engraved title-page same as in the third issue, but without publisher's imprint.

14 The Drama founded on the new Christmas Annual of Charles Dickens, Esq., called The Battle of Life, dramatized by Albert Smith . . . From early Proofs of the Work, by the express permission of the Author . . . as performed at the Theatre Royal, Lyceum, Monday, December 21, 1846 . . . London: Printed and

THE WORKS OF DICKENS

published by W. S. Johnson . . .
[1846].

Duodecimo. Original green, printed, paper wrapper, with advertisements.

DOMBEY AND SON,
1848

ALTHOUGH Dickens was making plans for *Dombey and Son* as early as 1844, he did not begin to write the story until June 27, 1846, while he was at Lausanne, finishing it at Devonshire Terrace, in the spring of 1848, nearly two years later. Forster considered that there was nothing in all Dickens's writings better than the life and death of Paul Dombey. The chapter describing his death, which, it has been said, "threw a whole nation into mourning", was written in Paris on January 14, 1847, and during the greater part of the following night Dickens was "wandering desolate and

sad about the streets of Paris." Some of the illustrations are considered the best efforts of H. K. Browne. Two sets of the plates were etched to expedite the printing, and some parts were issued with lithographs, according to J. F. Dexter, to satisfy the demand for copies until the duplicate plates could be etched.

The work appeared in monthly parts from October, 1846, to April, 1848, and was published in one volume, in green cloth, in 1848.

The original manuscript and corrected proofs are in the possession of South Kensington Museum.

15 Dombey And Son. | By | Charles Dickens. | With Illustrations By H. K. Browne. | London: | Bradbury And Evans, 11, Bouverie Street. | 1848.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First edition.

THE WORKS OF DICKENS

COLLATION: Errata, half-title, title (with imprint on verso), dedication to the Marchioness of Normanby, preface, table of contents, and list of plates, pp. [i]–xvi; text, pp. [1]–624. 40 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary leaves appeared with the joint Nos. 19–20, in which are also 4 plates, the other numbers containing 2 each.

- 156 Dealings | With The Firm Of | Dombey And Son, | Wholesale, Retail, and for Exportation. | By | Charles Dickens. | New-York: | Wiley And Putnam. | 1846[–48].

Duodecimo. In 17 numbers, as issued, with original buff, printed, paper wrappers. Plates. Probably the first American edition. At the bottom of the paper wrappers is printed: "The Illustrations for this Number will be given with the Next". The "Phiz" plates are redrawn, and engraved on wood by J. W. Orr. On the completion of the edition in parts, the work was published in two volumes, in red cloth, with the Lawrence portrait, engraved on wood, for a frontispiece.

In connection with this are shown No. 1, in green wrapper, of an edition published at the Star Spangled Banner Office, Boston, 1846, which bears the legend, "First American Reprint—Correct Edition", and is without illus-

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trations, and No. 7, in pink, pictorial wrapper, dated 1847, of "Jones's Cheap Edition", also published at the Star Spangled Banner Office. It is in double columns, on poor paper, with two woodcut illustrations.

- 57 Dombey And Son. | By | Charles Dickens. | With Illustrations By H. K. Browne. | Boston: | Bradbury And Guild, 12 School Street. | 1848.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers. Plates.

This edition is remarkable for its close resemblance to the original English edition, in plates, cover, quality of paper and letter-press. Of the last, Wilkins says that "it might almost be taken for advance sheets of the original edition".

- 58 Extra Illustrations by H. K. Browne, 1848.

a. Dombey and Son. The Four Portraits of Edith, Florence, Alice, and Little Paul, engraved under the Superintendence of R. Young and H. K. Browne, from Designs by Hablot K. Browne, and Published with the

Sanction of Mr. Charles Dickens.
London: Chapman and Hall, 186,
Strand, 1848.

4 plates, with green wrapper.

b. Dombey and Son. Full-length
Portraits . . . Designed and Etched
by Hablot K. Browne, and Published
with the Sanction of Mr. Charles
Dickens. London: Chapman and
Hall, 186, Strand, 1848.

8 plates, with green wrapper.

- 159 Dombey and Daughter: A Moral
Fiction. By Renton Nicholson, Lord
Chief Baron of the celebrated Judge
and Jury Society, held at the Gar-
rick's Head Hotel, Bow Street. Solo
Nobilitas Virtus. London: Published
by Thomas Farris . . . [1848].

Quarto, issued in parts. Original green,
printed, pictorial, paper wrapper bound in.

An imitation of Dombey and Son.

- 160 Dombey and Son finished. (In: The
Man in the Moon, No. 14. London,
February, 1848, pp. 59-68.)

THE WORKS OF DICKENS

Twentyfour-mo. Original buff, printed, pictorial, paper wrapper. Woodcuts.

A burlesque imitation.

- I De Firma Dombey en Zoon . . . naar het Engelsch van Charles Dickens, door Boudewijn . . . 'sGravenhage, Haarlem en Rotterdam . . . 1847 [-48].

Octavo. 3 vols. in 1, bound in brown cloth. Plates (lithographs on India paper).

A Dutch translation, also issued in monthly numbers, contemporaneously with the original English edition. The illustrations are copies by a Dutch artist of the "Phiz" etchings, and are reproduced by lithography, two on a plate.

For songs founded upon Dombey and Son, see No. 278.

THE HAUNTED MAN AND THE GHOST'S BARGAIN, 1848

DICKENS's fifth and last Christmas book, their place being taken, to some

extent, by the Christmas numbers of *Household Words* and *All the Year Round*. There are five illustrations by Leech, three by Stanfield, three by Frank Stone, Dickens's firm friend and Associate of the Royal Academy, and six by Sir John Tenniel, his only contribution towards the illustration of Dickens's works.

The original manuscript has disappeared.

- 162 The Haunted Man | And | The Ghost's Bargain. | A Fancy for Christmas Time. | By | Charles Dickens. | London: | Bradbury & Evans, 11, Bouverie Street. | 1848.

Sixteenmo. Original red cloth binding with gilt design on cover and back, gilt edges and yellow end-papers.

First issue of the first edition, with broken figure "1" in pagination of p. 166.

COLLATION: Advertisements, title (with imprint on verso), list of illustrations, and half-title, [4 unnumbered leaves]; text, pp. [1]-188. Frontispiece, engraved title, and 14 woodcuts by Tenniel, Stanfield, Stone and Leech.

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Slater, in his Early Editions, states that a few early copies had the date on the title-page in Roman numerals.

- 63 The Haunted Man | And | The
Ghost's Bargain. | A Fancy for
Christmas-Time. | By | Charles Dick-
ens. | New York: | Harper & Bro-
thers, Publishers, 82 Cliff Street. |
[n.d.]

Octavo. Original brown, printed paper wrapper.

Probably issued in 1848, as Harper & Brothers published some of the Christmas stories very shortly after their appearance in England.

SUBURBAN ROMANCE, 1850

DICKENS contributed this story of seventeen pages to The Josephine Gallery, a collection edited by Alice and Phoebe Cary in 1859. It does not seem to have been printed separately.

- 164 The | Josephine Gallery. | Edited By
| Alice And Phoebe Cary. | New
York: | Derby & Jackson, 119 Nas-
sau Street. | MDCCCLIX.

Octavo. Original red cloth binding, gold stamped, with green end-papers. Frontispiece and plates.

Suburban Romance, pp. 89-107.

HOUSEHOLD WORDS, 1850-1859

As early as 1846, Dickens had in mind the founding of a magazine, which should be something "between a sort of Spectator and a different sort of Athenaeum", but no definite idea was settled upon until toward the end of 1849. On March 30, 1850, the first number of Household Words was published, with Dickens as editor, and W. H. Wills as assistant editor. It ran until May 28, 1859, Dickens's important contributions being *A Child's History of Eng-*

land (see our No. 178), *The Lazy Tour of Two Idle Apprentices* (see our No. 232), *The Uncommercial Traveller* (see our No. 205), and *Hard Times* (see our No. 181). At Christmas, extra numbers were issued, Dickens making them a special feature. These extra Christmas numbers contained about twice as much material as the regular weekly numbers, and, in a way, took the place of Dickens's yearly Christmas books, the last of which had been issued in 1848.

Household Words was followed by a similar periodical, *All the Year Round* (see No. 189, etc.).

From 1850 to 1855, Dickens published a supplement to *Household Words*, called *The Household Narrative*, which dealt with current events.

- 65 Original Manuscript of *Out of Town*, which appeared in *Household Words* on September 29, 1855.

Octavo. 11 pp., written in blue ink.

166 Original Outline Draft of The Holly-Tree Inn, the Extra Christmas Number of Household Words for 1855.

167 Original Outline Draft, addressed to the contributors of Household Words, of The Wreck of the Golden Mary, the Extra Christmas Number for 1856.

168 Original Manuscript of The Best Authority, published in Household Words on June 20, 1857.

Octavo. 9 pp.

169 Extra Christmas Numbers of Household Words, 1850-1858.

Octavo. 9 numbers, unbound.

The following are the titles of the different numbers, with Dickens's contributions designated:

1850. The Christmas Number: The Christmas Tree is by Dickens.

1851. Extra Number for Christmas: What Christmas is as we Grow Older is by Dickens.

1852. A Round of Stories by the Christmas

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Fire: The Poor Relation's Story and The Child's Story are by Dickens.

1853. Another Round of Stories: The Schoolboy's Story and Nobody's Story are by Dickens.

1854. The Seven Poor Travellers: The First Poor Traveller and The Road are by Dickens.

1855. The Holly-Tree Inn: The Guests, The Boots and The Bill are by Dickens; the remainder, by Wilkie Collins.

1856. The Wreck of the Golden Mary: Most of The Wreck, and the hymn on p. 21 are by Dickens; the remainder, by Wilkie Collins.

1857. The Perils of Certain English Prisoners: Chapters I and III are by Dickens; the remainder, by Wilkie Collins.

1858. A House to Let: Going into Society is by Dickens.

70 . . . | A | Round Of Stories | By |
The Christmas Fire. | By | Charles
Dickens. | New York: | Stringer &
Townsend, 222 Broadway. | 1853. |

. . .

Octavo. Original brown, printed, paper wrapper, with title as above.

Probably the first American edition of the Christmas Story for 1852.

DAVID COPPERFIELD,
1850

THE first monthly number of this, the most popular (next to *Pickwick*) of Dickens's novels, the author's own favorite, and largely autobiographical, appeared in May, 1849. Among the guests at a dinner given by Dickens in its honor, on May 12, were Mr. and Mrs. Carlyle, Mrs. Gaskell, Thackeray, Douglas Jerrold and Hablot K. Browne, the illustrator of the work. It was written at Broadstairs, Brighton, and London, and was the last book that Dickens worked upon in the house at Devonshire Terrace. The monthly numbers continued until November, 1850, when it appeared in book form, in green cloth. Most of the plates were etched twice, with slight variations.

The original manuscript and cor-

rected proofs are in the possession of the South Kensington Museum.

- 171 The Personal History | Of | David Copperfield. | By Charles Dickens. | With Illustrations By H. K. Browne. | London: | Bradbury & Evans, 11, Bouverie Street. | 1850.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First edition.

COLLATION: Half-title, title (with imprint on verso), dedication to Mr. and Mrs. Richard Watson, preface, and table of contents, pp. [i]–xiv; Errata, p. [xv]; text, pp. [1]–624. 40 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary pages were issued with the joint Nos. 19–20, in which were also 4 plates, the other numbers containing 2 plates each.

It was issued later without the date on the title-page.

- 172 Little Em'ly. ("David Copperfield.") A Drama, in four Acts. By Andrew Halliday As first performed at the Olympic Theatre, London . . . Oc-

tober 9, 1869 . . . New York: De Witt. [n.d.]

Duodecimo. Original cream-colored, printed, paper wrapper.

For songs founded upon David Copperfield, see No. 278.

MR. NIGHTINGALE'S
DIARY, 1851

THIS farce was the joint production of Dickens and Mark Lemon, and was first produced at Devonshire House on May 27, 1851, for the benefit of the Guild of Literature and Art, the cast including Dickens, Lemon, and Wilkie Collins. It was privately printed for Dickens. At least two copies besides that exhibited are known to exist—one in the South Kensington Museum, and the other in an American private collection. In 1877, an edition was published by Osgood & Co., in Boston.

- 73 Mr. Nightingale's Diary: | A Farce.
| In One Act. | By | (sic) | London:
| 1851.

Duodecimo. Wilkie Collins's copy, with his signature and autograph annotations for his part, Lithers, the landlord.

First edition.

COLLATION: Title (with imprint on verso), and *Dramatis Personae*, [2 unnumbered leaves]; text, pp. [1]-26.

- 74 Mr. Nightingale's Diary: | A Farce
| In One Act. | By Charles Dickens. |
Boston: | James R. Osgood And
Company, Late Ticknor & Fields,
and Fields, Osgood, & Co. | 1877.

Thirtytwo-mo. Original brown cloth cover and advertising end-papers bound in. With the original sketch, finished water-color drawing, tracing, and colored etching by F. W. Pailthorpe for a frontispiece inserted.

First American edition.

- 75 Play Bill of Mr. Nightingale's Diary
[Dickens in the cast]. The Lyceum,
Sunderland, August 28, 1852: The
Amateur Company of the Guild of
Literature and Art.

TO BE READ AT DUSK,
1852

DICKENS contributed this to *The Keepsake*, 1852, edited by Miss Marguerite Power. It was printed separately with the same date. Dickens had already been a contributor to this fashionable Annual in 1844 when he had written for it the verses entitled *A Word in Season*.

- 176 The | Keepsake | 1852. | Edited By |
Miss Power. | [Five lines] | London:
| David Bogue, 86 Fleet Street: |
Bangs, Brothers, And Co., New
York; H. Mandeville, Paris. | 1852.
Octavo. Frontispiece and plates.
To be Read at Dusk, pp. 117-131.

- 177 To Be Read | At | Dusk. | By |
Charles Dickens. | London: | 1852.
Octavo.

First separate edition.

COLLATION: Title (with imprint on verso),
and text: pp. [1]-19 (with imprint on verso).

A CHILD'S HISTORY OF ENGLAND, 1852-1854

THIS first appeared in Household Words, from January 25th, 1851, to December 10th, 1853, in forty-five chapters. When published in book form, it was redivided into thirty-seven chapters. The three volumes are dated 1852, 1853, and 1854 respectively, and the dedication to his children is dated "Christmas, 1851". Dickens began the History for his son, dictating it to Miss Georgina Hogarth, as he was very busy over Bleak House at the time.

The frontispieces of all three volumes contain the same border but have different pictures in the center. They are the work of Francis W.

Topham, who began his career as a writing-engraver, but afterwards became a painter and illustrator. He was one of Dickens's famous company of amateur actors.

The original manuscript, by Miss Hogarth, with Chapters II and VI in the handwriting of Dickens, is in the possession of the South Kensington Museum.

- 178 A | Child's History Of England. |
By | Charles Dickens. | With a Frontispiece by F. W. Topham. | Volume I. | England From The Ancient Times, To The Death Of | King John. | [Volume II. England From The Reign of Henry The Third, To The Reign of Richard The Third. Volume III. England From The Reign Of Henry The Seventh To The Revolution Of 1688.] | London: | Bradbury & Evans, 11, Bouverie Street. | 1852[-1854.]

Square sixteenmo. Three volumes, in original red cloth binding, with gilt design on

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cover and back and marbled edges and endpapers.

First edition.

COLLATION: Vol. I: Half title, title (with imprint on verso), dedication "To My Own Dear Children", table, and chronological table, pp. [i]–xi; text, pp. [1]–210; advertisement, p. [211]. Frontispiece by F. W. Topham.

Vol. II: Half-title, title (with imprint on verso), table, and chronological table, pp. [i]–viii; text, pp. [1]–214; advertisement, p. [215]. Frontispiece by Topham.

Vol. III: Half-title, title (with imprint on verso), table, and chronological table, pp. [i]–viii; text, pp. [1]–321; advertisement, p. [322]. Frontispiece by Topham.

CHRISTMAS BOOKS (FIRST COLLECTED EDITION),

1852

THE First Cheap Issue of the Works of Charles Dickens, printed in double columns, and issued in weekly three-halfpenny numbers, appeared in three series from 1847 to 1867. Each volume, as it was completed, was published with a new preface and a fron-

tispiece. The last volume of the first series was comprised of the Christmas Books, 1852, and is the first collected appearance of these stories (see Nos. 117, 131, 135, 149, and 162). The preface is dated September, 1852.

- 179 Christmas Books. | By | Charles Dickens. | London: | Chapman And Hall, 193, Piccadilly. | 1852.

Duodecimo. Original light green cloth binding, with yellow printed end-papers. Autograph letter from Dickens to Messrs. Chapman and Hall inserted.

First collected edition.

COLLATION: Title (with imprint on verso), preface (with contents on verso), [two unnumbered leaves]; text (including half-titles), pp. [1]–266; advertisement, p. [267]. Frontispiece by John Leech.

BLEAK HOUSE, 1853

THIS protest against the abuses of Chancery practice was written for the

most part at Tavistock House, the new London home into which the Dickens family moved toward the end of 1851. It appeared in monthly numbers from March, 1852, to September, 1853, and was issued in one volume, in green cloth, in September, 1853. Harper and Brothers paid Dickens £400 for advance sheets of the English edition and issued the novel in Harper's Magazine from April, 1852, to October, 1853, also publishing an edition in twenty monthly numbers.

Shortly after its completion, on December 27, 29 and 30, 1853, Dickens gave his first public readings, at Birmingham in aid of the Midland Institute. The works selected for reading were *A Christmas Carol* and *The Cricket on the Hearth*, which were received with great enthusiasm.

The original manuscript and corrected proofs of *Bleak House* are in the possession of the South Kensington Museum.

180 Bleak House. | By | Charles Dickens.
| With Illustrations By H. K.
Browne. | London: | Bradbury And
Evans, 11, Bouverie Street. | 1853.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First edition.

COLLATION: Half-title, title (with imprint on verso), dedication "To My Companions in the Guild of Literature and Art", preface, table of contents, and list of plates (with errata at end), pp. [i]–xvi; text, pp. [1]–624. 40 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary leaves were issued with the joint Nos. 19–20, in which are 4 plates. Each of the other numbers contains 2 plates, excepting Nos. 9 and 10 which contain 1 and 3 respectively. A printed notice in No. 9 explains the reason for this.

HARD TIMES, 1854

THIS story, for which Dickens had great difficulty in choosing a title, appeared in Household Words, from

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April 1 to August 12, 1854, almost doubling the circulation of that magazine.

The original manuscript and corrected proofs are in the possession of the South Kensington Museum.

81 *Hard Times.* | *For These Times.* |
By Charles Dickens. | London: |
Bradbury & Evans, 11, Bouverie
Street. | 1854.

Octavo. Original light green cloth binding, with yellow end-papers.

First edition.

COLLATION: Half-title (with "[The Author reserves the right of Translation.]" on verso), title (with imprint on verso), dedication to Thomas Carlyle, and table of contents, pp. [i]-viii; text in three books, each with half-title, pp. [1]-352.

82 *Hard Times.* | *A Novel.* | By Charles
Dickens, | [Two lines] | New York:
Harper & Brothers, Publishers |
[Two lines] | MDCCCLIV.

Octavo. Original brown, printed, paper wrapper.

Probably the first American edition.

LITTLE DORRIT,
1857

MOST of *Little Dorrit* was written in London, Paris and Boulogne, but it was finished in the house at Gad's Hill, near Rochester, the possession of which had been a dream of Dickens's childhood. Although the house was purchased early in 1856, he did not make it his permanent home until 1860. *Little Dorrit* appeared in monthly numbers from December, 1855, to June, 1857, when it was published in one volume, in green cloth. Forster says that, in its composition, the author seemed, for the first time, to feel a strain upon his powers of invention. Clarkson Stanfield, the marine and landscape painter, to whom the book is dedicated, superintended and painted scenes for the annual private theatricals at Tavistock House,

in which Dickens was especially interested during the writing of *Little Dorrit*. The title first chosen for the book was *Nobody's Fault*, which was retained until just before the publication of the first number. *Little Dorrit* appeared in *Harper's Magazine* from January, 1856, to July, 1857, the publishers paying £250 for the advance sheets.

The original manuscript and corrected proofs are in the possession of the South Kensington Museum.

- 23 *Little Dorrit*. | By | Charles Dickens.
| With Illustrations By H. K. Browne.
| London: | Bradbury And Evans,
11, Bouverie Street. | 1857.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First edition.

COLLATION: Title (with imprint on verso), dedication to Clarkson Stanfield, preface, table of contents, and list of plates (with Errata at end), pp. [i]–xiv; text, pp. [1]–

625. 40 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary matter was issued with the joint Nos. 19-20, in which are 4 plates, the remaining numbers containing 2 plates each. No. 16 contains a slip correcting the use in No. 15 of "Rigaud" for "Blandois".

For song founded upon Little Dorrit, see No. 278.

DICKENS AND THE ROYAL LITERARY FUND, 1858

DICKENS was a member of the Committee of the Royal Literary Fund (for benefiting needy writers), but he, as well as Forster and Dilke, resigned in protest against the method of distributing the funds, the three men issuing a small pamphlet stating their case. The Committee in reply published a Summary of Facts, to which the reformers replied with an Answer to the Committee's Summary of Facts.

- 84 The Case | Of | The Reformers | In
| The Literary Fund; | Stated By |
Charles W. Dilke, Charles Dickens,
And John Forster. [1858].

Octavo. Stitched.

First edition.

COLLATION: Title, and text, pp. [1]—16.

- 84a. Royal Literary Fund. | A Summary
Of Facts, | [Five lines] | Together
With | A Report of the Proceedings
of the last Annual Meeting, | March
12, 1858 | . . .

Octavo. Stitched.

The committee's answer, containing a report of Dickens's speech, in which he stated that he had written the preceding, "in conjunction with two friends."

- 85 Royal Literary Fund. | The Answer
| To | The Committee's Summary of
"Facts." | By | C. W. Dilke, Charles
Dickens, And | John Forster. | Lon-
don: | Bradbury And Evans, 11, Bou-
verie Street. | 1858.

Octavo. Stitched.

First edition.

COLLATION: Title, and text, pp. [1]—16.

ALL THE YEAR ROUND,
1859-1870

THIS successor to *Household Words*, 1850-59, was also edited by Dickens, whose most important works to appear in it were *A Tale of Two Cities* and *Great Expectations*. Other contributors were Wilkie Collins, Charles Reade and Lord Lytton. The extra Christmas numbers continued to be issued for nine years. Like those of *Household Words*, they were without wrappers until 1863, when Mrs. Lirriper's Lodgings appeared with a dark blue paper wrapper. Dickens's last contribution to *All the Year Round* was a notice of Forster's *Life of Landor*, in 1869. Upon his death in 1870, his son succeeded to the editorship.

- 186 Rough Draft, in Dickens's handwriting, of a communication to the con-

tributors of *All the Year Round*, containing his plans for the Extra Christmas Number for 1862, *Somebody's Luggage*.

- 37 Original Manuscript of His Brown-Paper Parcel, which appeared as a part of *Somebody's Luggage*, the Extra Christmas Number for 1862.

Octavo. 11 pp. Written on blue paper.

- 38 Rough Draft, in Dickens's handwriting, of a communication to the contributors of *All the Year Round* containing suggestions for the Extra Christmas Number for 1863, *Mrs. Lirriper's Lodgings*.

- 39 Extra Christmas Numbers of "*All the Year Round*", 1859-1867.

Octavo. 9 numbers, unbound; the last five in dark blue, printed, paper wrappers, as issued.

The following are the titles of the different numbers, with Dickens's contributions designated:

1859. *The Haunted House: The Mortals in the House, The Ghost in Master B's Room,*

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and *The Ghost in the Corner Room* are by Dickens.

1860. *A Message from the Sea*: Chapters I, II, and V, and passages in other chapters are by Dickens. There is a woodcut in this number.

1861. *Tom Tiddler's Ground*: Chapters I, VI, and VII are by Dickens.

1862. *Somebody's Luggage*: His Leaving it till Called For, His Boots, His Brown-Paper Parcel, and His Wonderful End are by Dickens; also a portion of Chapter III.

1863. *Mrs. Lirriper's Lodgings*: Chapters I and VII are by Dickens.

1864. *Mrs. Lirriper's Legacy*: Chapters I and VII are by Dickens.

1865. *Doctor Marigold's Prescriptions*: Chapters I, VI and VIII are by Dickens.

1866. *Mugby Junction*: Barbox Brothers, Barbox Brothers and Co., Main Line (The Boy at Mugby), and No. 1 Branch Line (The Signal-Man) are by Dickens.

1867. *No Thoroughfare*: The joint production of Dickens and Wilkie Collins.

190 Charles Dickens's | New | Christmas
Story. | Mrs. Lirriper's Lodgings.
[Seven lines] | New York: | Harper
& Brothers, Publishers, | Franklin
Square. | 1864.

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Octavo. Original white, printed, paper wrapper.

Probably the first American edition of the Christmas Story for 1863.

Only Chapters I and VII are by Dickens.

An edition was published at Mobile, Alabama, the same year.

DI L'Embranchement de Mugby. Par Charles Dickens. Précédé de son histoire, d'après John Forster, traduite par Th. Bentzon. Petite Bibliothèque blanche . . . J. Hetzel et Cie . . . Paris . . . [n.d.]

Duodecimo. Original red cloth. Woodcuts.

The Christmas story of 1866 arranged for children, with a sketch of Dickens's life.

For songs founded upon Mugby Junction and Mrs. Lirriper's Lodgings, see No. 278.

A TALE OF TWO CITIES,

1859

THIS, Dickens's second historical novel, was published originally in *All The Year Round*, from April 30th to

November 26th, 1859, appearing concurrently in monthly numbers, and, when completed, in 1859, in one volume in green and in red cloth. It is the last work of Dickens which Hablot K. Browne illustrated, and is the first of his later works to be published by Chapman and Hall. Harper & Brothers paid £1000 for advance sheets, and published it in Harper's Weekly, from May 7 to December 3, 1859.

The original manuscript is in the possession of the South Kensington Museum.

- 192 A | Tale Of Two Cities. | By | Charles Dickens. | With Illustrations By H. K. Browne. | London: | Chapman And Hall, 193 Piccadilly; | And At The Office Of All The Year Round, | 11, Wellington Street North. | MDCCCLIX.

Octavo. In 8 monthly numbers, as issued (the last a double number), with original, green, printed, pictorial, paper wrappers, and advertisements.

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First issue of the first edition, with pagination on p. 213 misprinted "113".

COLLATION: Title, dedication to Lord John Russell, preface, table of contents, and list of plates, pp. [i-ix]; text, pp. [1]-254. 16 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary matter appeared in the joint Nos. 7-8, in which are 4 plates, the remaining numbers containing 2 plates each.

A CURIOUS DANCE ROUND A CURIOUS TREE, c. 1860

THIS description of the usual Christmas dance, given for the patients of St. Luke's Hospital for the Insane, first appeared in *Household Words*, January 17, 1852. It was published separately in 1860 by the General Committee of St. Luke's Hospital, and distributed to patrons of the Hospital. The entire pamphlet has sometimes been attributed to W. H. Wills, who certainly wrote portions of it, but the original manuscript contains

217, out of the 393 printed lines, in the handwriting of Dickens. It is also designated by Wills, in *Old Leaves*, as one of the papers in that collection partially written by Dickens.

- 193 A Curious Dance | Round A Curious Tree. | By | Charles Dickens. [1860].

Duodecimo. Original, mauve, printed, paper wrapper.

First issue of the first edition, with period after "Tree" on cover, and before the last paragraph on p. 19 was printed in thick type.

COLLATION: Cover title; text, pp. [1]-19.

- 194 A Curious Dance | Round A Curious Tree, | By | Charles Dickens. [1860].

Second issue of the first edition, with different border around the title, comma after "tree" in title, and variation in type on p. 19. The wrapper is pink.

With this is the mailing wrapper in which it was inclosed, and an accompanying stamped and addressed envelope for posting contributions to the hospital.

DROOPING BUDS, 1860

WITH the exception of the paragraph on pp. 6-7, beginning "O! Baby's dead", this is by Henry Morley, who at Dickens's request visited the newly founded Children's Hospital in Great Ormond Street and contributed the article describing his visit to *Household Words*, April 3, 1852. Mr. Morley himself stated in *The Athenaeum*, December 14, 1889, that Dickens added so much to the value of the article by inserting the paragraph referred to that he (Morley) omitted it from a collection of his own papers. *Drooping Buds* was issued separately as a small pamphlet by the Hospital in 1860. In a reprint of 1866 it seems to have been attributed to Dickens. (See *Pseudo-Dickens Rarities*, by F. G. Kitton, in *The Athenaeum*, September 11, 1897.)

195 Hospital | For | Sick Children. | 49,
Great Ormond Street. | Patron—
Her Majesty The Queen. | “Droop-
ing Buds;” | From Dickens’ House-
hold Words. | (April, 1852.) | The
Objects of the Institution are— |
[Four lines] | London: | Printed By
R. Folkard, Devonshire Street, |
Queen Square. | 1860.

Twentyfour-mo. Original pink paper wrap-
per.

First edition.

COLLATION: Title (with list of officers, etc.,
on verso), and text, pp. [1]–11 (with sum-
mary, etc., on verso).

OLD LEAVES, 1860

WILLIAM HENRY WILLS was assis-
tant editor, both of Household
Words and All the Year Round, and
an intimate friend of Dickens, to
whom he dedicated this compilation of
thirty-seven papers from Household
Words, as follows: “To the Other

Hand, whose masterly touches gave to the Old Leaves here freshly gathered, their brightest tints, they are affectionately inscribed". Portions of fifteen of the papers, designated by the sign of a hand placed beside their numbers, are by Dickens. They are as follows: Valentine's Day at the Post-Office, The Heart of Mid-London, A popular Delusion, The Old Lady in Threadneedle-Street, Bank-note Forgeries, Plate Glass, Spitalfields, The Metropolitan Protectives, Epsom, My Uncle, A curious Dance round a curious Tree, Post-Office Money Orders, A plated Article, Received, a blank Child, Idiots.

196 Old Leaves: | Gathered From Household Words. | By W. Henry Wills. | London: | Chapman And Hall, 193, Piccadilly. | MDCCCLX.

Duodecimo. Original cream-colored binding, with white end-papers.

First collected edition.

COLLATION: Title, dedication to Dickens, and

THE WORKS OF DICKENS

table of contents, pp. [i]–vi; text, pp. [1]–437
(with imprint on verso).

- 197 Another Copy, with autograph insertions by Richard Herne Shepherd.

HUNTED DOWN, *c.* 1861

THIS short story, which had its origin in the career of Wainewright, the notorious poisoner, was first published in the *New York Ledger* in three numbers, August 20, 27, and September 3, 1859. It was illustrated by seven woodcuts. The following year, it was published in *All the Year Round*, on April 4 and 11. John Camden Hotten reprinted it in his *Piccadilly Annual* for 1870, also issuing it in pamphlet form. The recent discovery of an American collection, with copyright date 1861, including *Hunted Down*, makes its first appearance in book form an American one.

- 198 Original Manuscript of "Hunted Down".

Quarto. 15 pp., written in blue ink, with a letter from Robert Bonner, of the New York Ledger, stating that the manuscript, for which the Ledger paid \$5000, was presented to the Metropolitan Sanitary Fair.

- 199 The New York Ledger for August 20, August 27, and September 3, 1859, in which Hunted Down first appeared.

- 200 All the Year Round for August 4 and 11, 1860, containing Hunted Down, its first appearance in England.

- 201 The | Lamplighter's Story; | Hunted Down; The Detective Police; | And Other Nouvellettes. | By | Charles Dickens. | [Four lines.] Philadelphia: | T. B. Peterson And Brothers, | 306 Chestnut Street. | [c. 1861.]

Octavo. Original black cloth binding, with yellow end-papers.

First edition of Hunted Down in book form.

COLLATION: One blank leaf, woodcut frontispiece, title-page with woodcut, plain title

THE WORKS OF DICKENS

(with copyright notice on verso), pp. [3]–[10]; text, pp. 11–467.

The Lamplighter's Story had appeared in Pic Nic Papers, 1841.

A foot note on the first page of *Hunted Down* is as follows: "This is the first and only story that Mr. Dickens has ever written for an American publication. It was originally published in the New York Ledger, and we have Mr. Bonner's permission (who owns the copyright) to copy it from that periodical".

- 202 The | Piccadilly Annual | Of | Entertaining Literature | Retrospective And Contemporary. | . . . London: | John Camden Hotten, 74 & 75, Piccadilly. [1870.]

Quarto. Woodcuts.

Hunted Down, pp. [1]–13.

- 203 *Hunted Down*: | A Story. | By | Charles Dickens. | With Some Account Of | Thomas Griffiths Wainwright, | The Poisoner. | [Vignette of "The Fatal House"] | London: | John Camden Hotten, | 74 & 75, Piccadilly. [1870.]

Sixteenmo. Original green, printed, pictorial, stiff paper wrapper, with advertisements.

First English edition.

COLLATION: Advertisement, half-title, title, introduction, pp. [1]-28. Half-title ("Hunted Down. By Charles Dickens") and text, pp. 29-89 (with imprint on verso); 8 unnumbered leaves of advertisement.

The words "Price Sixpence" precede the title on the wrapper.

A MESSAGE FROM THE SEA, 1861

THIS was dramatized from the story of the same name which appeared as the Christmas Story for 1860, the joint work of Dickens and Wilkie Collins.

204 A | Message From The Sea. | A
Drama, in Three Acts. | By | Charles
Dickens | And | Wilkie Collins. |
London: | Published By G. Hols-
worth, | At The Office Of "All The
Year Round." | Wellington Street,
Strand. | 1861. | [Entered at Station-
ers' Hall.]

THE WORKS OF DICKENS

Duodecimo. Original buff, printed, paper wrapper, with title as above.

First edition.

COLLATION: Persons of the Drama, and Outline of the Plot, pp. [1]–8.

A synopsis of the play, apparently published hurriedly for purposes of registration and copyright.

THE UNCOMMERCIAL TRAVELLER, 1861

THIS work is composed of seventeen papers which first appeared in *All the Year Round*, from January 28 to October 13, 1860. Many of them relate Dickens's adventures on the midnight tramps through London to which he was driven by insomnia.

205 The | Uncommercial Traveller | By |
Charles Dickens. | London: | Chap-
man And Hall, 193, Piccadilly. |
MDCCCLXI.

Octavo. Original lilac cloth, with yellow end-papers.

First edition.

COLLATION: Half-title, title, preface, and table of contents, [four unnumbered leaves]; text, pp. [1]–264; “A catalogue of books, published by Chapman and Hall,” pp. 1–32.

Some copies were bound in green cloth.

GREAT EXPECTATIONS, 1861

THIS first appeared in *All the Year Round* from December 1, 1860, to August 3, 1861. Dickens's first intention had been to make it a longer story, in the usual twenty monthly parts, but he finally resolved to cut it down to the length of *A Tale of Two Cities*. During its publication, Tavistock House was sold, and Dickens determined to make Gad's Hill Place his permanent home. Harper & Brothers paid £1250 for advance sheets and published the story in *Harper's Weekly* during 1861, afterwards issuing it in two volumes.

A portion of the corrected galley proof of *Great Expectations* is in the possession of the South Kensington Museum. Dickens presented the original manuscript to the Rev. Chauncey Hare Townshend, at whose death it was deposited in the Museum at Wisbech, in Cambridgeshire.

206 Dickens's Scrap Book, used in preparing *Great Expectations*, in book form, for the press. The pages containing the story have been cut from *All The Year Round*, and pasted down, leaving marginal space for his alterations, of which there are many, in his autograph. Dickens's signature is on the fly-leaf.

207 *Great Expectations* | By | Charles Dickens. | In Three Volumes. | Vol. I | [Vols. II & III] | London: | Chapman And Hall, 193, Piccadilly. | MDCCCLXI. | [The Right of translation is reserved.]

THE WORKS OF DICKENS

Octavo. Three volumes, in original purple cloth binding, with yellow end-papers.

First edition.

COLLATION: Vol. I: Title, and dedication to Chauncey Hare Townshend, [2 unnumbered leaves]; text, pp. [1]–344.

Vol. II: Title, [1 unnumbered leaf]; text, pp. [1]–351 (with imprint on verso).

Vol. III: Title, [1 unnumbered leaf]; text, pp. [1]–344; Chapman and Hall's Catalogue, dated May, 1861, 32 pp.

58 Extra Illustrations to Great Expectations by Frederick W. Pailthorpe.

Great Expectations By Charles Dickens London Robson & Kerslake . . .
1885.

Half-title and 21 plates, in portfolio. One of 50 sets of proofs on Japanese paper, in black. Other proofs were issued in bistre, and there are plain and colored sets.

For songs founded upon Great Expectations, see No. 278.

OUR MUTUAL FRIEND,
1865

OUR MUTUAL FRIEND was issued in monthly numbers from May, 1864, to November, 1865, the two volumes being published in book form, bound in cloth, in February and November, 1865.

The woodcut illustrations were the work of Marcus Stone, the young son of Dickens's intimate friend Frank Stone, who made some of the illustrations for *The Haunted Man*. Dickens had deeply lamented his friend's early death, and took much interest in the son, who afterwards became a Royal Academician. The illustrations were engraved by Dalziel Brothers and W. T. Green.

The story was published from advance proofs in *Harper's Magazine*, from June, 1864, to December, 1865.

The original manuscript is in the possession of the Drexel Institute in Philadelphia.

09 Our Mutual Friend. | By | Charles Dickens. | With Illustrations By Marcus Stone. | In Two Volumes. | Vol. I | [Vol. II] | London: | Chapman and Hall, 193 Piccadilly, | 1865. | [The right of Translation is reserved.]

Octavo. In 20 monthly numbers, arranged for 3 volumes, as issued (the last a double number), with original, green, printed, pictorial, paper wrappers, designed by Marcus Stone, and advertisements.

First edition.

COLLATION: Vol. I: Half-title, title, (with imprint on verso), dedication to Sir James Emerson Tennent, table of contents, and list of illustrations, pp. [i]–xi; text, pp. [1]–320. A slip explaining the title precedes p. 1. 10 plates by Marcus Stone.

Vol. II: One unnumbered leaf of advertisement; half-title, title, (with imprint on verso), table of contents and list of illustrations, pp. [i]–viii; text, pp. [1]–309, including "Postscript in lieu of preface", dated "September 2nd, 1865"; "Mr. Charles Dick-

THE WORKS OF DICKENS

ens's Works", p. [311]. 10 plates by Marcus Stone.

The preliminary leaves for the two volumes were issued with No. 10 and joint Nos. 19-20, in which are 4 plates, the other numbers containing two plates each.

THE FROZEN DEEP, 1866

DICKENS contributed twenty-two lines, at the beginning of Act III, to this play by Wilkie Collins, and made various suggestions and alterations. It was written in 1856 and performed at Tavistock House by Dickens and his friends on January 6, 1857. A few copies were privately printed in 1866.

210 The Frozen Deep. | A Drama, | In
Three Acts. | By | Wilkie Collins. |
[Not published.] 1866.

Sixteenmo. Original buff paper wrapper and play bill of first performance bound in.

First edition.

COLLATION: Title (with imprint on verso), and "Persons of the Drama", pp. [1]-[3]; text, pp. [5]-46.

LEGENDS AND LYRICS,
1866

IN 1861, the first collected edition of Adelaide Anne Procter's poems appeared. A very large number of them had first been published in *Household Words* and *All the Year Round*. Miss Procter died on February 2, 1864, and, in 1866, a new edition of her works was published, with an introduction by Dickens, who was a warm friend of the Procter family.

11 Legends And Lyrics. | By | Adelaide Anne Procter. | With An Introduction By | Charles Dickens. | New Edition, With Additions. [Five lines] London: | Bell And Dalby, 186, Fleet Street. | 1866.

THE WORKS OF DICKENS

Octavo. Frontispiece-portrait, plates. Original green cloth cover, gold-stamped, bound in.

First edition of the Introduction (11 pages).

NO THOROUGHFARE,

1867

THIS play is founded upon the story of that name which constituted the Christmas Number of *All the Year Round*, 1867. It was the work of Dickens and Wilkie Collins, who dramatized it on the eve of Dickens's departure for his second visit to America, in November, 1867. Forster says that it is the only one of his stories that Dickens himself helped to dramatize, but some scenes differ so widely from the story as to be entitled to rank almost as an original production. It was first performed on December 26, 1867, at the Adelphi Theater, during Dickens's absence, and met with great success. Dickens

wrote to Fechter, who played one of the principal rôles, "I never did so want to see a character played on the stage as I want to see you play Obenreizer".

A privately printed edition of "No Thoroughfare" appeared in London in 1867, versions were published in New York by De Witt and French, and it was translated into French (L'Abime), and produced under Dickens's superintendence in Paris, 1868.

112 No Thoroughfare. | A Drama. | In Five Acts. | (Altered from the Christmas Story, for Performance on the Stage.) | By | Charles Dickens and Wilkie Collins. | London: | Published At The Office Of All The Year Round, | 26, Wellington Street. | 1867. | [Entered At Stationers' Hall.]

Duodecimo. Original buff printed paper wrapper.

First edition.

THE WORKS OF DICKENS

COLLATION: Title (with imprint on verso), and "Persons of the Drama", pp. [1]–[3]; text, pp. [5]–78; one unnumbered leaf with imprint on recto.

- 213 No Thoroughfare. | A Drama | In Five Acts And A Prologue. | By Charles Dickens And Wilkie Collins. | [Nine lines] | New York: | Robert M. De Witt, Publisher, | No. 33 Rose Street. | [1868]. [De Witt's Acting Plays, No. 14.]

Duodecimo. Original yellow, printed, paper wrapper bound in. Richard Herne Shepherd's copy, interleaved and annotated by him.

- 214 . . . Identity; or, No Thoroughfare. By Louis Lequel. Dramatized from the Christmas Story of Charles Dickens and Wilkie Collins . . . New York: Samuel French . . . [French's Standard Drama, No. 348.]

Duodecimo. Original yellow, printed, paper wrapper.

GEORGE SILVERMAN'S
EXPLANATION, 1868

AFTER Dickens's return from America, he was persuaded by James T. Fields to write this little story for the *Atlantic Monthly*, receiving £1000 for the work, which was the labor of only a few days. It appeared in the numbers of the magazine for January, February and March, 1868, and was reprinted in *All the Year Round* for February 1, 15 and 29.

15 The *Atlantic Monthly* for January, February and March, 1868, in which George Silverman's *Explanation* first appeared, pp. 118-123, 145-149, and 277-283.

16 George Silverman's | *Explanation*. | By | Charles Dickens. | The Southern Publishing Company, Limited, | 130,

THE WORKS OF DICKENS

North Street, Brighton, | And | 160,
Fleet Street, London. | [n.d.]

Twentyfour-mo. Original pink, printed, paper wrapper.

First edition.

COLLATION: One blank leaf; title (with imprint on verso), and text, pp. [1]-53.

On account of the uncertainty of the date of this issue (probably 1878), the work is entered under the date of its appearance in *The Atlantic Monthly*.

A HOLIDAY ROMANCE,
1868 ~

ALTHOUGH Dickens had agreed to write this child's story for Ticknor and Fields of Boston, as early as 1866, it did not appear until two years later, when it was published in *Our Young Folks* almost simultaneously with George Silverman's *Explanation* in *The Atlantic Monthly*. For it, also, Dickens received £1000. It ran through the numbers for Janu-

ary, March, April and May, and was accompanied by a portrait of the author, four illustrations by John Gilbert, and ornamental initial letters by G. G. White and S. Eytinge. It was reprinted in *All the Year Round* the same year.

217 Original Manuscript of *A Holiday Romance*.

Octavo. 30 pp., written in blue ink; with the original envelope, addressed to Ticknor and Fields, in which it was transmitted.

218 *Our Young Folks* for January, March, April and May, 1868, in which *A Holiday Romance* first appeared, pp. [1]-7, [129]-136, [193]-200, and [257]-263.

TOWNSHEND'S RELIGIOUS
OPINIONS, 1869

THE Rev. Chauncey Hare Townshend, who is described as a "tall, shy,

man, with something of the Quixote in his face" and a "quiet worshipper" of Dickens, died during Dickens's second visit to America, appointing him his literary executor. Dickens prepared for the press the manuscript notes of Townshend's Religious Opinions, "which he sincerely believed would tend to the happiness of mankind", adding a preface. Townshend devoted the bulk of his property to the education of poor children. A further proof of Dickens's attachment to Townshend is the fact that he presented to him the original manuscript of *Great Expectations*.

- 219 Religious Opinions | Of | The Late
 Reverend | Chauncy Hare Town-
 shend. | Published as directed in his
 Will, | By His Literary Executor. |
 London: | Chapman And Hall, 193,
 Piccadilly. | MDCCCLXIX.

Octavo. Original green cloth binding, gold-stamped, with light brown end-papers.

First edition. Dickens's own copy, with his

book-plate and book-label. It belonged afterwards to Edmund Yates, and contains his book-plate.

COLLATION: Title (with imprint on verso), and Explanatory Introduction, pp. [i]–v (verso blank); table of contents, p. [vii] (verso blank); text (including half-titles), pp. [1]–293 (with imprint on verso); one blank leaf.

THE MYSTERY OF EDWIN DROOD, 1870

THE work appeared in parts from April to September, 1870. Only three numbers had been published when the author died on June 9, 1870, but three others which had been written appeared afterwards, and the completed portion was published in one volume. The last pages were written in the Swiss chalet on the grounds of Gad's Hill Place, on the day preceding Dickens's death. It had been his intention to complete it in twelve monthly numbers.

Samuel Luke Fildes, later a member of the Royal Academy, was chosen to illustrate this work on account of Dickens's appreciation of an engraving by him called *Homeless and Hungry*, which appeared in the first number of *The Graphic*.

The original manuscript and some corrected proofs are in the possession of the South Kensington Museum. In the fact that Dickens had made erasures in the proof which were not regarded by Forster in issuing the posthumous numbers, Sir Robertson Nicoll feels that he has recently found new clues in solving the mystery of Dickens's intended ending of the story.

220 The Mystery | Of | Edwin Drood. |
By | Charles Dickens. | With Twelve
Illustrations By S. L. Fildes, | And A
Portrait. | London: | Chapman And
Hall, 193, Piccadilly. 1870. | [The
right of Translation is reserved.]

Octavo. In six monthly numbers, as issued,

THE WORKS OF DICKENS

with original, green, printed, pictorial, paper wrappers, designed by Charles Collins, Dickens's son-in-law.

First edition.

COLLATION: Title, (with imprint on verso), note upon Dickens's death, table of contents and list of illustrations, pp. [i-viii]; text, pp. [1]-190; advertisements, pp. [191-192]. Frontispiece-portrait engraved by J. H. Baker, and 12 plates (including engraved title) by S. L. Fildes.

221 The | Mystery Of Edwin Drood, |
And | Some Uncollected Pieces. | By
Charles Dickens. | With Illustrations.
| Boston: | Fields, Osgood, & Co. |
1870.

Octavo. Original buff, printed, paper wrapper. Frontispiece and woodcuts.

First collected edition.

The "uncollected pieces" are Some Memoirs of Charles Dickens, by James T. Fields, George Silverman's Explanation, Holiday Romance, Sketches of Young Couples, New Uncommercial Samples, and The Will of Charles Dickens.

The Mystery of Edwin Drood first appeared in America as a serial in a monthly Dickens Supplement to Harper's Weekly, from April 23 to October 1, 1870.

- 222 John Jasper's Secret: being a Narrative of certain events following and explaining "The Mystery of Edwin Drood." With twenty illustrations. London: Publishing Offices . . . MDCCCLXXII.

Octavo. Frontispiece, and woodcut illustrations. Issued in 8 monthly numbers. Original green, printed, pictorial, paper wrappers bound in.

This is probably by an American, though the authorship has been wrongly attributed to Wilkie Collins. It appeared in *The Chimney Corner*, New York, 1871, and was published by Peterson and Brothers the same year.

- 223 *The Mystery of Edwin Drood Complete.* By Charles Dickens. Brattleboro, Vt.: Published by T. P. James. 1874.

Octavo. Original green, printed, paper wrapper.

This is one of the most remarkable of the unauthorized continuations of *Edwin Drood*. The second title-page reads: *Part Second of the Mystery of Edwin Drood. By the Spirit-Pen of Charles Dickens, through a Medium.* Embracing, also, that part of the work which

THE WORKS OF DICKENS

was published prior to the termination of the Author's Earth-Life . . .

- 24 The Mystery of Mr. E. Drood. An Adaptation by Orpheus C. Kerr. London: John Camden Hotten . . . [n.d.]

Sixteenmo. Original buff, printed, pictorial, paper wrapper, with advertisements. Frontispiece and title-vignette engraved on wood. Also published by Ward, Lock and Tyler. The author was also responsible for two other unauthorized continuations of Edwin Drood, one of them published by Hotten in the Piccadilly Annual, 1870, the other being The Cloven Foot, New York, 1870.

A CHILD'S DREAM OF A STAR, 1871

THIS reminiscence of the childhood dreams of Dickens and his sister Fanny, who died two years before the touching little story was written, first appeared in Household Words on April 6, 1850. It was published in

book form by Fields, Osgood, & Co.,
in Boston in 1871.

- 225 A Child's Dream | Of | A Star. | By
Charles Dickens. | With Illustrations
By Hammatt Billings. | Boston: |
Fields, Osgood, & Co. | 1871.

Duodecimo. Original brown cloth binding,
with gilt design on front cover, gilt edges,
and brown end-papers.

First edition.

COLLATION: 15 leaves, printed on one side of
the leaf only, with borders of red lines. 10
full-page illustrations by Hammatt Billings,
engraved on wood by W. J. Linton, and
woodcut initial and head- and tail-pieces.

- 226 Another Copy, bound in green cloth.

- 227 A Child's Dream of a Star. By
Charles Dickens. London: Privately
printed, 1899.

Twentyfour-mo. Printed in brown, with
original light blue glazed-paper wrapper,
printed in blue and gold.

CHARLES DICKENS ON
FECHTER'S ACTING,

1872

DICKENS contributed to the August number of the *Atlantic Monthly*, 1869, this enthusiastic tribute to the dramatic ability of his friend, Charles Fechter, whose part in the production of *No Thoroughfare* had helped so largely to make the play a success, in 1867. The article was entitled, *On Mr. Fechter's Acting*, and was written with the purpose of introducing the tragedian to the American public. It was Dickens's last casual piece of writing, and was reprinted at Leeds in 1872, together with press notices of Fechter's acting.

.28 Charles Dickens | On | Fechter's Act-
ing; | Followed By The | Critical No-
tices | (Extracted from the London

Journals) | On His | Hamlet, Othello,
| Ruy Blas, Lady Of Lyons, | &c. |
J. H. Clark, Steam Printer, Leeds. |
[1872].

Duodecimo. Original green, printed, paper wrapper, with title as above.

First edition.

COLLATION: No title-page; text, pp. [1]-24.

THE LAMPLIGHTER,

1879

ALTHOUGH written for Macready, and rehearsed for acting, the play is not known to have been really presented upon the stage, nor was it printed during Dickens's lifetime. Dickens afterwards turned the farce into a humorous story for Pic Nic Papers (see No. 112).

- 229 The Lamplighter | A Farce | By |
Charles Dickens. | (1838) | Now
First Printed From A Manuscript In

THE WORKS OF DICKENS

The | Forster Collection At The
South | Kensington Museum | Lon-
don | 1879

Duodecimo. Original blue-gray, printed paper wrapper, two original water-color sketches for frontispiece by F. W. Pailthorpe, and colored etching bound in. One of 250 copies printed.

First edition.

COLLATION: Half-title (with register of copies on verso), title, and *Dramatis Personae*, pp. [1-5]; text, pp. [7]-45.

PLAYS AND POEMS,

1882

IN 1882, Richard Herne Shepherd published a collection of Dickens's plays and poems, which was quickly suppressed as it contained copyright matter. It was afterwards issued without the copyright play, *No Thoroughfare*. The plays in the original issue numbered six, viz: *The Strange Gentleman*, *The Village Co-*

quettes, Is she his Wife?, The Lamp-lighter, Mr. Nightingale's Diary, and No Thoroughfare. To the plays and poems were added Miscellanies in Prose, including Sunday under Three Heads, Threatening Letter to Thomas Hood, Preface to Evenings of a Working Man, To be read at Dusk, and On Mr. Fechter's Acting, as well as a Bibliography of Dickens.

- 230 The | Plays And Poems | Of | Charles Dickens | With A Few Miscellanies In Prose | Now First Collected | Edited Prefaced And Annotated | By | Richard Herne Shepherd | In Two Volumes | Vol. I. | [Vol. II.] | London | W. H. Allen & Co. 13 Waterloo Place, S. W. | Publishers To The India Office | 1882 | (All rights reserved)

Octavo. Original blue cloth binding.

First collected edition, containing No Thoroughfare.

COLLATION: Vol. I: Half-title, title (with imprint on verso), and table of contents, pp.

[1]–[5] (verso blank); introduction and text, pp. [7]–406; imprint, p. 407.

Vol. II: Half-title, title (with imprint on verso), and table of contents, pp. [i]–vi; Errata, p. [vii] (verso blank); text, pp. [1]–420.

- 31 Another Copy, on large paper, with presentation inscription from the editor to Osborn Walford, and the following statement, signed “Walford Bros.,” inserted: “Dickens’ Plays & Poems 2 vols L. P. This was suppressed immediately upon publication owing to copyright in No Thoroughfare & very few copies had got into the market, only those presented for review, and those secured by our firm in advance of publication. No large paper copies were sold in the ordinary way. We secured twelve copies in sheets from the printer, upon an order from the editor having a foreknowledge of the fact that the work would be suppressed. The publishers had to pay a royalty upon all copies not given up.”

A border is added to the pages, and on the verso of the half-title is "Only One Hundred and Fifty Copies Printed. No. —"

THE LAZY TOUR OF TWO
IDLE APPRENTICES,
1890

THESE papers, the result of a journey made by Dickens and Wilkie Collins, and the joint production of the two, were published in the October numbers of *Household Words*, 1857. Portions of the *Lazy Tour* were reprinted for the proprietor of the inn where the two writers stayed, under the title, *Sly's, King's Arms Hotel, Lancaster* (7 pp.), but it was issued in complete form for the first time in 1890, together with *No Thoroughfare* (the *All the Year Round* Christmas story of 1867), and *The Perils of Certain English Prisoners* (the

Christmas story of Household Words, 1857), both of them joint productions of Dickens and Collins.

- 32 The Lazy Tour | Of Two Idle Apprentices. | No Thoroughfare. | The Perils Of Certain English | Prisoners. | By | Charles Dickens And Wilkie Collins. | With Illustrations. | London: Chapman And Hall, | Limited. | 1890.

Octavo. Original green cloth binding, with black end-papers.

First collected edition.

COLLATION: Half-title (with Note on verso), title (with imprint on verso), table of contents and list of illustrations, pp. [1-vii]; text (including half-titles), pp. [1]-327. Woodcut frontispiece and plates by Arthur Layard.

OLD LAMPS FOR NEW ONES, *c.* 1897

THIS is a collection of fugitive pieces, —essays, reviews, and other papers,—

contributed by Dickens, many of them anonymously, to *The Examiner*, *The Daily News*, *Household Words*, *All the Year Round*, etc. They are here brought together for the first time, and edited by Frederick G. Kitton. The letters to the *Times* on Capital Punishment, which led to the abolition of public executions, had been published separately in 1849. The Explanatory Introduction of the Religious Opinions of the late Reverend Chauncy Hare Townshend is included in the collection.

- 233 Old Lamps For | New Ones | And
Other Sketches And Essays | Hitherto
uncollected. | By Charles Dickens. |
Edited, with an introduction, by |
Frederick G. Kitton | [Three lines,
publisher's mark] | New Amsterdam
Book Company | 156 Fifth Avenue
New York [c. 1897].

Octavo.

First collected edition.

COLLATION: Title (with imprint on verso),

table of contents, and introduction, pp. [i]–xvi; text, pp. [5]–344; publisher's advertisements, 10 pp. Frontispiece (facsimile).

MRS. GAMP WITH THE
STROLLING PLAYERS,
1899

IN 1847, Dickens and his friends undertook to raise a fund for the benefit of Leigh Hunt by the publication of this humorous account of a "new Piljian's Projiss", but the artists who promised to furnish the illustrations failed to do so, and the scheme was given up. The letterpress, as prepared by Dickens, was printed by Mr. Forster in his *Life of Dickens*. It was first published separately, from the manuscript in the possession of Mr. Lowell M. Palmer, in 1899.

34 Mrs. Gamp | with the Strolling Play-
ers | An | Unfinished | Sketch | By |

THE WORKS OF DICKENS

Charles Dickens | New York | Privately Printed | MDCCCXCIX.

Octavo. Original white paper boards, lettered in gold. One of 85 copies printed at the Gilliss Press for Mr. Lowell M. Palmer, from the original manuscript.

First separate edition.

COLLATION: Three blank leaves; one unnumbered leaf (with "Printed for Mr. Lowell M. Palmer", etc., on recto); half-title, title (with "eighty-five copies printed" on verso), and Note, pp. [i-x]; half-title, and text, pp. [1-21]. Frontispiece-portrait, and two plates designed by F. W. Pailthorpe.

READING EDITIONS,

1858, 1868

It has been said that the germ of Dickens's public readings lay in the meeting of his friends at John Forster's house, in December, 1844, to hear the reading of *The Chimes*. His first public appearances as a reader were in December, 1853, when thousands of people listened with delight

to the Christmas Carol and Cricket on the Hearth, which he read in the Town Hall, at Birmingham, for the benefit of the Midland Institute. These were followed by many such entertainments for charitable purposes, and on April 29, 1858, he gave his first paid public reading in St. Martin's Hall, London. The series thus begun continued through eighteen months, including readings in the principal cities of England, and in Scotland and Ireland. It was followed by three other series in Great Britain, in 1861-1863, 1866-1867, and 1868-1870, as well as by a course in America, during his second visit, from November, 1867, to April, 1868.

For these readings, special editions were arranged by him of his favorites among the Christmas Books, and selections from other works, and were published by Bradbury and Evans, 1858. On the occasion of his visit to America, in 1868, Ticknor and

Fields, in Boston, issued his various readings in twelve or more small pamphlets, each bearing Dickens's endorsement on the verso of the title-page, and containing two readings. Several of them had not been published in the English reading editions. For Dickens's privately printed adaptations, see No. 246.

- 235 A Christmas Carol. | In Prose. | Being | A Ghost Story of Christmas. | By | Charles Dickens. | London: | Bradbury & Evans, 11, Bouverie Street. | 1858.

Sixteenmo. Original, green, printed, pictorial, paper wrapper.

- 236 The Chimes: | A Goblin Story | Of | Some Bells That Rang An Old Year Out | And A New Year In. | By | Charles Dickens. | London: | Bradbury & Evans, 11, Bouverie Street. | 1858.

Sixteenmo. Original, green, printed, pictorial, paper wrapper.

- 37 The | Cricket On The Hearth. | A |
Fairy Tale of Home. | By | Charles
Dickens. | London: | Bradbury &
Evans, 11, Bouverie Street. | 1858.

Sixteenmo. Original, green, printed, pictorial, paper wrapper.

- 38 The Poor Traveller: | Boots At The
Holly-Tree Inn: | And | Mrs. Gamp.
| By | Charles Dickens. | London: |
Bradbury & Evans, 11, Bouverie
Street. | 1858.

Sixteenmo. Original, green, printed, paper wrapper. With letter from Dickens to a child ("My dear Lily") inserted; the letter ends: "So God bless you, and me, and Uncle Harry, and the Boots, And Long Life and Happiness to us all!"

- 39 The Story | Of | Little Dombey. | By
| Charles Dickens. | London: | Brad-
bury & Evans, 11, Bouverie Street. |
1858.

Sixteenmo. Original, green, printed, pictorial, paper wrapper.

- 40 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| A Christmas Carol | And | The

THE WORKS OF DICKENS

Trial From Pickwick. | Illustrated
Copyright Edition. | Boston And
New York: | Ticknor And Fields. |
1868. | Price, 25 Cents.

Sixteenmo. Original blue, printed, paper
wrapper, with general title, as above. 2
illustrations by Sol. Eytinge.

Each selection has separate title-page and
pagination.

- 241 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| David Copperfield | And | Mr. Bob
Sawyer's Party | (From Pickwick). |
Illustrated Copyright Edition. | Bos-
ton And New York: | Ticknor And
Fields: | 1868. | Price, 25 Cents.

Sixteenmo. Original blue, printed, paper
wrapper, with general title, as above. 2
illustrations by Sol. Eytinge.

Each selection has separate title-page and
pagination.

- 242 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| Nicholas Nickleby | (At Mr.
Squeers's School) | And | Boots At

THE WORKS OF DICKENS

The Holly-Tree Inn. | Illustrated
Copyright Edition. | Boston And
New York: | Ticknor And Fields. |
1868. | Price, 25 Cents.

Sixteenmo. Original blue, printed, paper
wrapper, with general title, as above. 2
illustrations by Sol. Eytinge.

Each selection has separate title-page and
pagination.

- 43 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| The Story Of Little Dombey | And
| The Trial From Pickwick. | Illus-
trated Copyright Edition. | Boston
And New York: | Ticknor And
Fields. | 1868. | Price, 25 Cents.

Sixteenmo. Original blue, printed, paper
wrapper, with general title, as above. 2
illustrations by Sol. Eytinge.

Each selection has separate title-page and
pagination.

- 44 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| Nicholas Nickleby | (At Mr.
Squeers's School) | And | The Trial

THE WORKS OF DICKENS

From Pickwick. | Illustrated Copy-
right Edition. | Boston And New
York: | Ticknor And Fields: | 1868.
| Price, 25 Cents.

Sixteenmo. Original blue, printed, paper
wrapper, with general title, as above. 2
illustrations by Sol. Eytinge.

Each selection has separate title-page and
pagination.

- 245 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| Doctor Marigold | And | The Trial
From Pickwick. | Illustrated Copy-
right Edition. | Boston And New
York: | Ticknor And Fields. | 1868.
| Price, 25 Cents.

Sixteenmo. Original blue, printed, paper
wrapper, with general title, as above. 2
illustrations by Sol. Eytinge.

Each selection has separate title-page and
pagination.

-
- 246 Dickens's own Copies of his adapta-
tions of his works for public readings,
with numerous manuscript additions,

erasures and notes for expression and gestures.

Nine volumes printed especially for Dickens's use in his readings, and two volumes with text of ordinary editions inlaid and altered. With Dickens's book-plate and label.

Charles Kent, in his work on Dickens as a Reader, thus refers to these volumes, several of which were privately printed, others differing from the ordinary, published reading editions in the points described below: "Reprinted in their new shape, each as 'A Reading,' they were then touched and retouched by their author, pen in hand, until, at the end of a long succession of revisions, the pages came to be cobwebbed over with a wonderfully intricate network of blots and lines in the way of correction or of obliteration. Several of the leaves in this way, what with the black letter-press on the white paper, being scored out or interwoven with a tracery in red ink and blue ink alternately, present to view a curiously parti-coloured or tessellated appearance."

a. Nicholas Nickleby | At The Yorkshire School. | A Reading. | In Four Chapters. | Privately Printed.

Octavo. All the pages except one have erasures or additions in ink, nearly all of which were incorporated in the American reading edition, 1868.

THE WORKS OF DICKENS

This and the following five numbers were printed in London by William Clowes and Sons.

b. David Copperfield. | A Reading. | In Five Chapters. | Privately Printed. Octavo. All the pages except five have erasures or additions in ink, nearly all of which were incorporated in the American reading edition, 1868,

c. Mrs. Lirriper's Lodgings. | A Reading. | Privately Printed.

Octavo. The first chapter only. No alterations in ink.

d. Barbox Brothers. | The Boy At Mugby. | The Signalman. | Three Readings. | Privately Printed.

Octavo. Ninety-four pages have alterations in ink.

e. The | Bastille Prisoner. | A Reading. | From "A Tale Of Two Cities." | In Three Chapters. | Privately Printed.

Octavo. Thirty-five pages have erasures and notes for gestures; a few manuscript alterations in text.

f. The Chimes: | A Reading. | In Three Parts. | By Charles Dickens. | (Not Published.)

Octavo. All the pages except three have alterations in ink. Included in the pagination, but with a separate title-page, is: Sikes and Nancy: | A Reading | From | Oliver Twist. | By Charles Dickens. Three pages in manuscript are added to the latter.

This is not the same edition as No. 236, differing in type and text.

g. The Poor Traveller: | Boots At The Holly-Tree Inn: | And | Mrs. Gamp. | By Charles Dickens. | London: | 1858. [Bradbury & Evans's imprint on verso of title-page.]

Octavo. Every page has alterations in ink, and there are four additional pages of manuscript and pasted additions from other editions.

This is not the same edition as No. 238, the text and the make-up of the pages in several places (as well as the title-page) differing slightly from it.

h. [The Story of Little Dombey.]

Octavo. Every page has alterations in ink, several pages being completely obliterated by red ink, and others pasted together. The manuscript additions amount to about three pages.

This is the same edition as No. 239, printed on larger paper.

i. The Readings | Of | Charles Dick-

THE WORKS OF DICKENS

ens | As Arranged And Read By
Himself | Dr. Marigold. | [n.d.].

Quarto. With annotation.

j. A Christmas Carol . . . Twelfth
edition. London, 1849.

The leaves are inlaid, with alterations
throughout, in ink.

k. The Cricket on the Hearth . . .
Seventh edition. London, 1846.

The leaves are inlaid, with alterations
throughout, in ink.

SPEECHES

IN describing a dinner at which Dickens was present, Forster wrote: "Dickens spoke with that wonderful instinct of knowing what to abstain from saying as well as what to say which made his after-dinner speeches unique." A glance at the titles of his numerous speeches shows the variety of his sympathies and interests.

- 47 Report Of The Dinner Given To Charles Dickens, In Boston, February 1, 1842 . . . Boston: William Crosby And Company 1842.

Sixteenmo. Original buff wrapper. Copy of Josiah M. Field, who was present at the dinner, and sang an original song. Dickens's Speech, pp. 10-15.

- 48 Quozziana . . . By Sampson Short-and-Fat . . . Boston: William White . . . 1842.

Sixteenmo. Original green wrapper. A parody of No. 247.

- 249 Address Written For The Occasion Of The Amateur Performance at Manchester, On Monday, July 26, 1847, For The Benefit Of Mr. Leigh Hunt. By Mr. Serjeant Talfourd. Spoken By Mr. Charles Dickens.

Octavo. Original buff wrapper.

- 250 Proceedings At The Second [Fourth, Fifth, Seventh, Eighth (misprinted Ninth), Tenth, and Twenty-first] Anniversary Festival[s] Of The General Theatrical Fund, Held At The London Tavern . . . London: [various imprints] 1847, [1849, 1850, 1852, 1853, 1855, 1866.]

Duodecimo. Original buff wrappers, and limp red cloth. Each pamphlet contains the report of a speech by Dickens.

- 251 The Newsvendors' Benevolent & Provident Institution. Speeches [1849-1870] In Behalf Of The Institution, By The Late Mr. Charles Dickens, President. London: Printed By Buck & Wootton . . .

Duodecimo. Stitched.

SPEECHES

- 52 —Address . . . On The Occasion
Of The Annual Festival . . . May
9th, 1865.

Octavo. A folder, with title and 2 pp. of text.

- 53 The Public Health A Public Ques-
tion. First Report Of The Metro-
politan Sanitary Association . . . Pro-
ceedings Of The Public Meeting
Held at Freemasons' Hall, Feb. 6th,
1850 . . . Published by the Associ-
ation . . . 1850.

Octavo. Stitched. Dickens's Speech, pp. 24-
26.

- 54 Original Manuscript of Speech de-
livered at Goré House, May 10th,
1851.

- 55 Speech Of Charles Dickens Delivered
At Gore House, Kensington, May
10, 1851. Printed From The Orig-
inal Autograph Manuscript . . . The
Bibliophile Society, Boston, MDCD-
IX

Octavo. Original blue wrapper.

- 256 Speech Of Charles Dickens, Esq., Delivered At The Meeting Of The Administrative Reform Association, At The Theatre Royal, Drury Lane, Wednesday, June 27, 1855. London: Effingham Wilson . . . 1855. Price Twopence.

Octavo. Stitched, with imprint of M. S. Rickerby at end.

- 257 Another Issue, with title-page reading: ". . . At Drury Lane Theatre, on Wednesday, June 27, 1855. London: M. S. Rickerby, Printer, 73, Cannon Street, City. 1855." Rickerby's imprint appears also at the end.

- 258 Speech Of Charles Dickens, Esq. On Behalf Of The Hospital for Sick Children . . . [February 9th, 1858]. London: Printed By Folkard & Sons . . . 1874.

Twentyfour-mo. Original yellow wrapper.

- 259 Royal Dramatic College, For Aged and Infirm Actors and Actresses . . .

SPEECHES

London: Printed By William Clowes
& Sons . . . 1858.

Duodecimo. Original yellow wrapper. Contains report of meeting, July 21, 1858, with Dickens's Speech, pp. 12-14.

- 260 Speech Of Charles Dickens As Chairman of the Anniversary Festival Dinner Of The Royal Free Hospital, Held at the Freemasons' Tavern, on the 6th of May, 1863. London: Wyman & Sons . . . [1870].

Duodecimo. Stitched. Accompanied by the corrected galley proof of the speech from The Mirror, with autograph letter from Dickens complimenting the reporter.

- 261 The Charles Dickens Dinner. An Authentic Record Of The Public Banquet Given To Mr. Charles Dickens, At The Freemasons Hall, London, . . . November 2, 1867, Prior To His Departure For The United States. London: Chapman And Hall . . . 1867.

Octavo. Stitched.

- 262 Address Delivered At The Birmingham and Midland Institute, On The

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27th September, 1869. By Charles Dickens, Esquire, President.

Octavo. Original green wrapper.

- 263 Speeches Literary And Social By Charles Dickens. Now First Collected. With Chapters on "Charles Dickens As A Letter Writer, Poet, And Public Reader." London John Camden Hotten, Piccadilly [1870].

Duodecimo. Frontispiece-portrait. Original green cloth cover bound in.

First collected edition.

MISCELLANEOUS DICKENSIANA

264 The Late Mr. Justice Talfourd.

Octavo. A black-edged folder, with printed notice of Justice Talfourd's death on the first page, together with the following in Dickens's handwriting: "Household Words 25th March 1854. Not yet published." On the third page is an autograph letter from Dickens to Toole, dated March 17, 1854, describing the circumstances of Talfourd's death, which occurred on March 13, and saying: "The little remembrance on the other side is, of course, mine." Accompanied by Household Words, March 25, 1854, containing the notice.

265 In Memoriam [William Makepeace Thackeray]. By Charles Dickens. (In The Cornhill Magazine, February, 1864, pp. [129]-132.)

Octavo. Original yellow wrapper.

266 The Gad's Hill Gazette, 1864-1865.

Quarto and octavo. 12 numbers and 2 supplements, in manuscript, stylographed and

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printed. Charles Kent's copies, addressed to him, some with envelopes. Bound by Sangorsky and Sutcliffe, with six pages of description on vellum, with illuminations.

These little papers by Dickens's children, recording events at Gad's Hill, were edited by his sixth son, Henry Fielding Dickens. The numbers are dated August 6, 13, 20, 27, [1864], January 6, 14, 21, 28, February 4, August 5, 19, 26, 1865, the first (No. 14) being in manuscript, the next three reproduced by means of copying paper, and the remainder printed on the little press presented to the family by W. H. Wills. Dickens is said to have made occasional contributions, and in the number for August 13 a note is added in his handwriting. A facsimile of the number for August 5, 1865, has been issued.

- 267 The Gad's Hill Gazette, December 30, 1865, and January 6, 1866.

Corrected proof of the number for December 30. The number for January 6 was "contrary to our usual custom . . . sent to Printers". These two numbers have the Dickens crest added to the title.

- 268 The Great International Walking Match of February 29, 1868. The Articles of Agreement signed by The

Man of Ross otherwise George Dolby, The Boston Bantam otherwise James R. Osgood, Massachusetts Jemmy otherwise James T. Fields, The Gad's Hill Gasper otherwise Charles Dickens; witnessed by A. V. S. Anthony. Followed by a description of the match by Dickens, who was one of the umpires.

Broadside, in original frame selected by Dickens. There are said to have been five copies printed, one for each of the above mentioned gentlemen.

269 More Hints On Etiquette . . . London: Charles Tilt . . . MDCCC-XXXVIII.

Twentyfour-mo. Original limp maroon cover, with gold design. Woodcuts by George Cruikshank.

This has been attributed to Dickens on the strength of a page in his handwriting, bound with the original manuscript (see next number). F. G. Kitton, however, wrote in *The Athenaeum*, September 11, 1897, that, having compared the page in Dickens's autograph with the printed text, he found "no such passages, nor anything approximating thereto, as those in the particular page of manuscript,

THE WORKS OF DICKENS

which, however, treats the subject of etiquette in the same humorous way."

- 270 Original Manuscript, in handwriting resembling George Cruikshank's, containing the general outline of *More Hints on Etiquette*.

Quarto. 21 leaves, with one page in Dickens's handwriting (see preceding number), and several letters to Cruikshank bound in. On the versos of leaves 14 and 15 are sketches showing Cruikshank's first ideas for the plate, *Oliver plucks up Spirit*, in *Oliver Twist*.

- 271 *The Loving Ballad of Lord Bateman* . . . London: Charles Tilt . . . MDCCCXXXIX.

Twentyfour-mo. Original limp green cover, with gold design by George Cruikshank. 12 plates by Cruikshank.

Although this has been attributed to Thackeray, Cruikshank and Dickens, it is now thought, with reasonable certainty, that the ballad is by Thackeray and the preface and notes by Dickens.

- 272 *Lizzie Leigh. A Domestic Tale*, from "Household Words," by

Charles Dickens. New York: De-
Witt & Davenport . . . 1850.

Duodecimo. Original buff wrapper. Writ-
ten by Mrs. Gaskell.

- 273 A Pottery Story. By Charles Dick-
ens. Boston: Jones, McDuffee &
Stratton, 1878.

Duodecimo. Original buff wrapper. Used
as an advertisement. In spite of his name on
the title-page, there seems to be no reason for
attributing this to Dickens.

- 274 A Letter from Hop-O'-My-Thumb
to Charles Dickens, Esq. Upon
"Frauds on the Fairies", "Whole
Hogs", etc. [At end] London: Pub-
lished by D. Bogue . . .

Duodecimo. 8 pp., stitched. 2 woodcuts by
George Cruikshank, whose autograph ap-
pears on p. [1]. Accompanied by George
Cruikshank's Magazine, February, 1854, in
which this letter by Cruikshank appeared.

- 275 Poem delivered before the Pickwick
Club, Dorchester, at the Tenth Anni-
versary Meeting . . . By Francis P.

THE WORKS OF DICKENS

Denny. Boston: Printed for Private Circulation. 1866.

Octavo. Original yellow wrapper.

- 276 Lloyd's Pickwickian Twelfth Night Characters !!!

Broadside, colored.

- 277 Prospectus of the "Charles Dickens" Mining Company, Idaho, U. S. A.

- 278 Poster announcing Dickens "Final Farewell Readings" at Tremont Temple, Boston, April 1-3, and 6-8, 1868.

With this are bound the following songs and early programmes of plays founded upon Dickens's works: Programmes—The Strange Gentleman, The Pickwickians, The Cricket on the Hearth, The Crummleses, The Adventures of Martin Chuzzlewit. Songs—Dora, Agnes, What are the Wild Waves saying?, Little Nell, Floating away, Tiny Tim, A Christmas Carol, The Boy at Mugby, Mrs. Lirriper's Lodgings, and Great Expectations. Also, The Dora Polka, Tom Tiddler's Polka, The Nicholas Nickleby Quadrilles, and Dickens's own song, The Ivy Green, with music by Henry Russell.

- 79 Engravings after portraits of Dickens's Characters, painted by W. P. Frith.
- a. Dolly Varden. Engraved by S. W. Reynolds; colored.
 - b. Dolly Varden. Engraved by C. E. Wagstaffe; colored.
 - c. Dolly Varden and Miss Haredale. Engraved by S. W. Reynolds and G. S. Shury.
 - d. Kate Nickleby. Engraved by W. Holl.
- 80 Illustrations to the Household Edition of Dickens's Works, 1871-1879.
- 81 Twenty Scenes from the Works of Dickens designed and etched by Christopher Coveny. Sydney, 1883.
- 82 [Two] Series of Character Sketches from Dickens. From Original Drawings by Frederick Barnard. London, 1884[-85].
- Each series contains six plates, in portfolio.

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- 283 People of Dickens. Drawn by C. D. Gibson. New York, 1897.

Six plates, in portfolio.

- 283a Dickens's Children. Ten Drawings by Jessie Willcox Smith. New York, 1912.

10 proofs.

- 284 John Gilpin. Drawn and etched by Hablot K. Browne.

The first independent work of Dickens's greatest illustrator, for which, at the age of seventeen, he was awarded a silver medal offered by the Society of Arts for "the best representation of an historical subject."

- 285 Welcome to Charles Dickens. The Boz Ball. To be given under the direction of a Committee of Citizens of New York, at the Park Theatre, on the Evening of the Fourteenth of February next. New York, 1842.

- 286 Boz in New York.

Eight pages, folio, in newspaper type, with

illustrations, giving an account of Dickens's arrival, the "Boz Ball," etc.

- 87 Account of the Ball given in honor of Charles Dickens in New York City, February 14, 1842, from the New York Aurora-Extra. Privately printed, Cedar Rapids, 1908.

- 88 The Battle of London Life; or, Boz and his Secretary. With six designs on stone by George Sala. London, 1849.

This plagiaristic attempt, with pictorial cover, is by Captain O'Keefe, and is chiefly interesting for its frontispiece, "Boz" in his Study, by George Sala.

- 89 Charles Dickens: Critical Biography . . . London, 1858. (Our Contemporaries, No. 1.)

- 90 Charles Dickens. By George Augustus Sala. London, [n.d.]

A slightly extended reprint of Sala's article, which appeared in the Daily Telegraph on June 10, 1870, the day after Dickens's death.

THE WORKS OF DICKENS

- 291 Sermon preached by Arthur Penrhyn Stanley, D.D., Dean of Westminster Abbey, June 19, 1870 . . . being the Sunday following the Funeral of Charles Dickens. London, 1870.
- 292 "These to his Memory." A Christmas Memorial of the Greatest of Christmas Writers, Charles Dickens. By A. B. Hume. London, Christmas, 1870.
- 293 The Life of Charles Dickens. By John Forster. London, 1872[-74]. Three volumes. Charles Kent's copy.
- 294 Scrap-book containing newspaper clippings about Dickens and his works.
- 294a Sargeant Bell, and his Raree-Show . . . London, Thomas Tegg, 1839. Twentyfour-mo. Original cloth binding. Woodcuts by Cruikshank and others. Incorrectly associated with Dickens.

MANUSCRIPTS AND LETTERS

THE South Kensington Museum possesses an unrivalled collection of Dickens's Manuscripts, bequeathed by John Forster, to whom Dickens presented them, either personally, or through his bequest of "such manuscripts of my published works as may be in my possession at the time of my decease". It is therefore impossible to gather elsewhere a large collection of the manuscripts of the author's masterpieces. Under these circumstances, we feel that we are to be congratulated upon being able to exhibit, either entire or in part, the manuscripts of *Pickwick Papers* (No. 30), *Sketches of Young Gentlemen* (No. 80), *Nicholas Nickleby* (No. 86), *A Christmas Carol* (No. 115), *The Battle of Life* (No. 148), *Out of Town* (No. 165), *The Best Authority* (No. 168), *His Brown Paper*

Parcel (No. 187), Hunted Down (No. 198), and A Holiday Romance (No. 217), besides outline drafts of several short stories (Nos. 166, 167, 186 and 188), the Gore House Speech (No. 254), and the following miscellaneous numbers.

Lack of space prevents us from showing more than a representative number of autograph letters, in addition to those already mentioned in connection with previous numbers. A few volumes containing published letters are added to this section.

- 295 Original Petty Cash Book kept by Charles Dickens when employed as a lawyer's clerk, in the office of Edward Blackmore, Gray's Inn.

Quarto. 26 pp. The entries are dated from January 5 to March 16, 1828.

- 296 First Page of Dickens's unpublished travesty, The O'Thello, written in 1832-33.

Quarto.

MANUSCRIPTS AND LETTERS

- 97 Original Manuscript of Dreadful Hardships endured by the Shipwrecked Crew of "The London".
Quarto. One page, contributed to Punch, but not published.
- 98 Verses addressed to Mark Lemon, entitled New Song.
- 99 Original Manuscript of the Prologue (48 lines) which Dickens wrote for J. W. Marston's *The Patrician's Daughter*, 1842.
Quarto. Dickens also wrote the prologue of *The Lighthouse*, by Wilkie Collins, and contributed *The Song of the Wreck* to the same work.
- 300 Original Manuscript Parody on Gray's *Elegy*.
Quarto. 1¾ pp.
- 300a Original Articles of Agreement for American copyright of Dickens's works:—Fred: Chapman and James Ripley Osgood.

- 301 Collection of nine Autograph Letters from Dickens to Angus Fletcher, Richard Bentley, Chapman and Hall, Mr. and Mrs. Macready, John Auldjo, Mrs. Watson and Archibald Mitchie, written from 1839 to 1867. Bound with a collection of engraved portraits, representing Dickens at various ages.
- 302 Collection of miscellaneous Autograph Letters from Dickens, with his visiting card and photograph.
- 303 Autograph Letter (3 pp.) from Dickens to Washington Irving, dated September 28, 1841, announcing his approaching visit to America.
Accompanied by autograph letter from R. H. Dana, Jr., to Edward Moxon, describing Dickens's reception in Boston, and an original water-color drawing by George H. Boughton, illustrating a scene described in this letter:—"He found the ante room, staircase, &c., lined with females, young & old".
- 304 A Stray Leaf from the Correspondence of Washington Irving and

MANUSCRIPTS AND LETTERS

Charles Dickens. By William Loring Andrews. New York, 1894.

Descriptive of the preceding. One of 15 copies with the frontispiece in three states.

305 Dickens's signature, dated "Tremont House, Boston. Second February, 1842."

306 Autograph Letter from Dickens describing his visit to Niagara Falls, 1842.

307 Two Autograph Letters from Dickens to Joseph Jenkins, dated May, 1851, in regard to Jenkins's design for a ticket of admission to the performances of the Guild of Literature and Art.

Accompanied by Jenkins's original drawing for the ticket and three proofs, and by a different ticket for the Guild's performance at Birmingham, May 12, 1852, "Etched by T. O. Barlow, from a Design by E. M. Ward."

308 Five Autograph Letters from Dickens to Thomas Heaphy, dated Sep-

tember, 1861, as published in the following number.

309 A Wonderful Ghost Story, being Mr. H.'s own Narrative reprinted from "All the Year Round," with Letters hitherto unpublished of Charles Dickens to the Author respecting it. By Thomas Heaphy. London, 1882.

310 Further Testimonials in Favour of W. C. Bennett . . . Letters from Distinguished Men of the Time. 1838-1868.

Letter from Dickens on pp. 6-7, dated July 14, 1847.

311 Mr. Thackeray, Mr. Yates, and the Garrick Club. The Correspondence and Facts stated by Edmund Yates. Printed for Private Circulation. 1859.

Dickens-Thackeray correspondence on pp. 13-14. First issue, with Dickens misspelled "Dickes" on p. 14. This seems to be Dickens's own copy.

MANUSCRIPTS AND LETTERS

- 312 Street Music in the Metropolis . . .
By Michael T. Bass, M.D. London,
1864.
Letter from Dickens, signed also by Tenny-
son and twenty-six others, pp. 41-42.
- 313 Infelicia. By Adah Isaacs Menken.
London, Paris, New York, 1868.
Dedicated to Dickens, with facsimile of his
letter accepting the dedication.
- 314 The Letters of Charles Dickens.
Edited by his Sister-in-law and his eld-
est Daughter . . . London, 1880-82.
Two volumes, and supplement.
- 315 The Pen. A Journal of Literature.
No. I. Vol. I. May 22, 1880.
Letter from Dickens on pp. 15-16.
- 316 Letters of Dickens to Wilkie Collins.
Edited by Laurence Hutton. New
York, 1892.
Accompanied by the numbers of Harper's
Magazine, in which they first appeared.
- 317 Charles Dickens and Maria Beadnell.
Private Correspondence, edited by

THE WORKS OF DICKENS

G. P. Baker. Boston, The Bibliophile Society, 1908.

- 318 The Dickens-Kolle Letters. Edited by Harry B. Smith. Boston, The Bibliophile Society, 1910.

PORTRAITS OF DICKENS

- 319 Miniature on Ivory, by Mrs. Janet Barrow (Charles Dickens's aunt). The earliest known portrait of Dickens, painted in 1830.
- 320 Original Pencil Sketch, by H. K. Browne, 1836.
- 321 Original Pencil Sketch, by Daniel Maclise, 1840.
- 322 Seven Original Sketches, by Pierre Morand, 1842.
- Morand was a fellow passenger of Dickens during his first voyage to America. The sketches show Dickens in various attitudes on the deck of the *Britannia*, and at the Tremont House, Boston; and on the back of each is written an account of the circumstances under which it was made.
- 323 Original Pencil Sketch by Charles Martin, 1843.

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- 324 Original Crayon Sketch by E. G. Lewis, 1869.
- 325 Original Pen and Ink Sketch by "Spy" (Leslie Ward).
- 326 Original Water-color Sketch for Sem's Panthéon (Dickens riding on a bicycle).
- 327 Original Portrait in Oils, painted by John D. Barrow during Dickens's second visit to America, 1867-68.
- 328 Original Portrait in Oils, painted by William B. Myers, 1869.

The portrait is signed "W. B. M., 1869," and is accompanied by an account from the New York Sun, April 30, 1911, of the identification of the painter, the young son-in-law of a Virginia friend of Dickens. His widow is living, and remembers that her husband made sketches of Dickens, from the life, from which sketches the portrait was painted. It formed part of the collection of J. Abner Harper, who stated that he prized it above any picture in his collection.

PORTRAITS OF DICKENS

- 29 Original Portrait in Oils, signed "E. P., 1870"; found in the collection of J. L. Toole, the actor.
- 30 Three photographs of Dickens, taken in America.
- 31 Collection of Engraved Portraits of Dickens, after H. K. Browne, Daniel Maclise, George Cruikshank, Count D'Orsay, C. R. Leslie, W. P. Frith, and others. The portrait by Finden after Maclise is autographed by Dickens.
- 32 Medal, "To commemorate the One Hundredth Anniversary of the Birth of Charles Dickens. Issued by the Dickens Centenary Committee of New York, February 7, 1912."

PERSONAL RELICS

- 333 Books from Dickens's Library, with his book-plate and label.
- a. Johnson's Dictionary of the English Language. London, 1825.
 - b. Constable's Miscellany, Vol. XVII. Edinburgh, 1825.
 - c. Adventures of Oliver Twist. London, 1846.
 - d. Italian and English Dictionary. London, 1846. With Dickens's autograph notes.
 - e. Scenes from Clerical Life, by George Eliot. London, 1859. Two volumes.
 - f. Thackeray the Humourist and the Man of Letters [by J. C. Hotten]. London, 1864. Presentation copy.
 - g. Life and Adventures of Nicholas Nickleby. London, 1866.
- 334 Love, Law, and Physic. A Farce . . . by James Kenney. London, n.d.

PERSONAL RELICS

Dickens's prompt book, with his manuscript alterations for an amateur performance, in which he played the part of Flexible. Accompanied by the programme of the performance, "in aid of the fund for the endowment of a perpetual curatorship of Shakspeare's house".

- 335 Tales of a Wayside Inn, by Henry Wadsworth Longfellow. London, 1864.

Charles Kent's copy, with the following inscription in Longfellow's handwriting: "In memory of a happy day passed with the owner of this book at Gad's Hill Place, July 5, 1868", signed.

- 336 Dickens's Office Slate, the space for writing divided into halves, labeled, "Mr. C. D." and "Mr. C. D. Junr."

- 337 Dickens's Seal, with initials, "C. D.", used by him at Gad's Hill and in the office of All the Year Round.

- 338 Dickens's Paper Knife, of ivory, with silver tablet inscribed: "A memento of my dear friend, Charles Dickens,

THE WORKS OF DICKENS

constantly used by him. Given by Georgina Hogarth to Maria S. Winter, June, 1870."

- 339 A Chair from Dickens's dining-room at Gad's Hill Place.
- 340 A Bench from Dickens's Swiss Châlet at Gad's Hill Place.
- 341 Dickens's Calendar, which stood upon his desk at the time of his death.
-

- 342 "The Empty Chair, Gad's Hill, June 9, 1870."

From The Graphic, after the painting by Sir Luke Fildes.

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

FIRST EDITIONS OF THE
WORKS OF
ROBERT LOUIS STEVENSON
1850-1894

FIRST EDITIONS OF THE
WORKS OF
ROBERT LOUIS STEVENSON
1850-1894
WITH OTHER
STEVENSONIANA

EXHIBITED AT THE GROLIER CLUB
NOVEMBER 5-28, 1914



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

NEW YORK
THE GROLIER CLUB
MCMXIV



NOTE

IN the following check-list, we have arranged the works of Robert Louis Stevenson in chronological order, combining in one category his important works, as they appeared in book form, books to which he contributed, and the privately printed pamphlets, juvenilia, and toy-books, in which he delighted. In many cases we show as well the periodicals in which the works made their first appearance, but we have not allowed them to interfere with the chronological order of publication, reserving the privilege of inconsistency, when sense was better served thereby.

While the exhibition is essentially one of first editions, some manuscripts and relics have been added,—enough to bring us a little closer to the personality of the man, who, on account of that personality, as well as for what he did, will always be one of the best loved of nineteenth-century writers.

This check-list lays little claim to originality, but places in convenient form for visitors to the exhibition information gathered from the authorities to which it refers, and the assistance

of which we gratefully acknowledge. The paginations given follow the Widener and Prideaux Catalogues in including the blank pages of final signatures.

We are particularly happy in being able to draw from the remarkable collection of our late member, Mr. Harry Elkins Widener, one of the most enthusiastic students and lovers of Stevenson, whose books are soon to be deposited in their new home in the Widener Library of Harvard University.

The Committee on Arrangements wishes to extend appreciative thanks to Mrs. George D. Widener, Mrs. W. Bourke Cockran, Mr. W. H. Arnold, Mr. George Barr McCutcheon, Dr. A. S. W. Rosenbach, Mr. P. A. Valentine, and Dr. R. A. Witthaus, who have coöperated with the members of the Club in bringing together this comprehensive exhibition.

CATALOGUE

ABBREVIATIONS

W = Catalogue of the Books and Manuscripts of Robert Louis Stevenson in the Library of the late Harry Elkins Widener. Philadelphia, 1913.

P = A Bibliography of the Works of Robert Louis Stevenson, by Colonel W. F. Prideaux, C.S.I. London, 1903.

Wil = Catalogue of a Collection of the Books of Robert Louis Stevenson in the Library of George M. Williamson. Jamaica, N. Y., 1901.

THE WORKS OF ROBERT LOUIS STEVENSON

1. The Pentland Rising. Edinburgh, 1866.

First edition. Original green paper wrappers, with title on front wrapper (there is no other title-page). 8vo. 22 pp.

Stevenson's first publication, written when he was sixteen years old.

W: 1. P: 1, p. 112. Wil: 1.

2. The Charity Bazaar: An Allegorical Dialogue. [c. 1868.]

First edition. Foolscap 4to. 4 pp., with title as heading on p. 1. Printed on ribbed paper, and signed by the author in ink.

W: 2. P: 2, p. 113. Wil: 2.

3. A Medley. Contributed for the Benefit of the Gentlemen's Association. November, 1899.

First edition. Original red buckram. Small 4to. iv, 102 pp. Frontispiece by Walter Crane.

Stevenson's "Charity Bazaar" is reprinted on pp. 1-4.

W: 3. P: 15, p. 146.

4. The Edinburgh University Magazine. Nos. I-IV (all published), January-April, 1871.

Stevenson's contributions are as follows:

- No. I. Edinburgh Students in 1824.
- No. II. The Modern Student Considered Generally. The Philosophy of Umbrellas.
- No. III. Debating Societies. An Old Scotch Gardener.
- No. IV. The Philosophy of Nomenclature.

Except for "An Old Scotch Gardener," which appeared in "Memories and Portraits," 1887, these were first reprinted in the Edinburgh Edition of Stevenson's Works, Vol. XXI, 1896. The articles in this copy are signed in Stevenson's handwriting.

W : 4. P : 1-6, pp. 153-4. Wil : 3.

5. Transactions of the Royal Scottish Society of Arts, Vol. VIII, 1871.

This volume contains the first appearance of Stevenson's "New Form of Intermittent Light," pp. 271-275, which won the Society's silver medal. A few copies were struck off separately (see next number).

P : 7, p. 155.

6. Notice of a New Form of Intermittent Light for Lighthouses. Edinburgh, 1871.

First separate edition. Stitched, as issued. 8vo. 8 pp. (the last blank).

Presentation copy, from the Collection of Stevenson's Mother.

W: 5. P: 3, p. 114. Wil: 4.

7. On the Thermal Influence of Forests.
Edinburgh, 1873.

First separate edition. Original pale blue paper wrappers. 8vo. 14 pp.

W: 6. P: 4, p. 115. Wil: 5.

7a. On the Thermal Influence of Forests
... From the Proceedings of the Royal
Society of Edinburgh, Vol. VIII, 1872-
73. Edinburgh, 1873.

Second separate edition. Original dark blue paper wrappers, unlettered. 8vo. 14 pp.

W: 7. P: p. 115.

8. Grand Hotel Godam. [1873.]

A printed card ($3\frac{5}{8} \times 4\frac{3}{8}$ inches), with advertisement in French and English.

W: 8.

9. An Appeal to the Clergy of the Church
of Scotland. Edinburgh and London,
1875.

First edition. Stitched, as issued. Demy 8vo. 12 pp. (the last blank).

W: 9. P: 5, p. 116. Wil: 6.

THE WORKS OF

10. The Encyclopædia Britannica, Ninth Edition, Vol. III. 1875.

The article on Béranger, pp. 581-582, was contributed by Stevenson.

11. An Inland Voyage. London, 1878.

First edition. Original blue cloth. Post 8vo. x, 238 pp.

Stevenson's first book, his earlier publications having been issued in pamphlet form. The second edition appeared in 1881.

W: 10. P: 1, p. 3. Wil: 7.

12. An Inland Voyage. London, 1902.

Illustrated edition, printed in New York. The illustrations are from photographs by J. B. Carrington.

P: p. 4.

13. Edinburgh. London, 1879.

First edition. Original blue cloth. Folio. viii, 40 pp. (the last blank). Six etchings by Alfred Brunet-Debaines, and twelve vignettes.

The work first appeared in "The Portfolio," Vol. IX, June-December, 1878.

W: 11. P: 2, p. 5. Wil: 9.

14. Edinburgh . . . New Edition. London, 1889.

ROBERT LOUIS STEVENSON.

Octavo edition, with twenty-seven woodcuts.
Original red cloth. Demy 8vo. viii, 182 pp.

Presentation copy, with inscription, "A. Cunningham, Swanston, from her laddie, R. L. S."

W: 12. Wil: 66.

15. Edinburgh. London, 1896.

Known as the second octavo edition. It is illustrated by T. Hamilton Crawford.

Sir Sidney Colvin's copy.

W: 13. P: p. 7.

16. Travels with a Donkey. London, 1879.

First edition. Original green, pictorial cloth. Post 8vo. xii, 228 pp. (the last blank). Frontispiece by Walter Crane.

W: 14. P: 3, p. 7. Wil: 8.

17. Travels with a Donkey. London, 1879.

Second edition.

18. Deacon Brodie, or, The Double Life.
1880.

First edition, for private circulation. Original mauve paper wrappers. Post 8vo. 98 pp.

Stevenson's own copy, with his autograph corrections.

A play by Stevenson and William Ernest Henley.

W: 17. P: 4, p. 8. Wil: 12.

THE WORKS OF

19. Deacon Brodie. Edinburgh, 1888.

Revised edition, for private circulation. Original stiff, cream-colored paper wrappers. Crown 8vo. iv, 88 pp.

Presentation copy from W. E. Henley.

W: 18. P: p. 9. Wil: 62.

20. Deacon Brodie. London, 1897.

First separate, published edition. Original light green cloth. Square 16mo. viii, 182 pp.

The first two issues being for private circulation, the play was not actually published until 1892, when it appeared with two others as "Three Plays." The present number is, therefore, the first edition to be published in separate form. It was also issued in paper, as "Vol. I of the Plays of W. E. Henley and R. L. Stevenson."

W: 19. P: p. 10.

21. The Surprise. Vol. I, Saturday, June, San Francisco, Alamada (*sic*) County, No. 3. [1880.]

First edition. 12mo. 4 pp., with woodcuts, advertisement of Stevenson's works, etc.

One of two known copies; formerly in the possession of Stevenson's Mother.

W: 20. P: 6, p. 117. Wil: 11.

22. Virginibus Puerisque And Other Papers. London, 1881.

First edition. Original orange-colored cloth. Crown 8vo. viii, 296 pp.

All of the papers except "Some Portraits by Raeburn" had appeared in magazines (see No. 24). "Aes Triplex" was printed separately in 1898 (see No. 173).

W: 22. P: 5, p. 11. Wil: 13.

23. *Virginibus Puerisque*. London, The Florence Press, 1910.

This edition contains twelve illustrations in color, after designs by Norman Wilkinson.

24. [Magazines in which some of the essays comprising "*Virginibus Puerisque*" first appeared.]

- a. The Cornhill Magazine, August, 1876 (*Virginibus Puerisque*, pp. 169-176).

P: 29, p. 161.

- b. The Cornhill Magazine, February, 1877 (*On Falling in Love*, pp. 214-220).

P: 31, p. 162.

- c. The Cornhill Magazine, May, 1879 (*Truth of Intercourse*, pp. 585-590).

P: 50, p. 166.

- d. The Cornhill Magazine, March, 1878 (*Crabbed Age and Youth*, pp. 351-359).

P: 38, p. 163.

- e. The Cornhill Magazine, July, 1877 (*An Apology for Idlers*, pp. 80-86).

P: 32, p. 162.

THE WORKS OF

- f. Macmillan's Magazine, May, 1874 (Ordered South, pp. 68-73).

P: 10, p. 156.

- g. The Cornhill Magazine, April, 1878 (Aes Triplex, pp. 432-437).

P: 39, p. 164.

- h. The Cornhill Magazine, July, 1878 (The English Admirals, pp. 36-43).

P: 45, p. 165.

- i. The Cornhill Magazine, September, 1878 (Child's Play, pp. 352-359).

P: 46, p. 165.

- j. The Cornhill Magazine, June, 1876 (Walking Tours, pp. 685-690).

P: 26, p. 161.

25. To F. J. S. Davos, April 3, 1881.

First edition. A single 8vo leaf, on which is printed a poem in memory of F. A. Sitwell, addressed to his Mother, and signed "R. L. S."

W: 24. P: 7, p. 118. Wil: 22.

26. The Story of a Lie. London, 1882.

First edition. Original sheets, sewn. Crown 8vo. 80 pp.

This first appeared in "The New Quarterly Magazine," October, 1879 (see next number). The present edition was never published, owing to a dispute over the copyright, but a few sets of sheets were preserved by the printer. It was

not reprinted for publication until it appeared in the Edinburgh Edition.

W: 16. P: 6, p. 15. Wil: 29.

27. New Quarterly Magazine, No. 25, October, 1879.

"The Story of a Lie" first appeared in this number, pp. 307-355.

W: 15. P: 52, p. 166. Wil: 10.

28. Familiar Studies of Men and Books. London, 1882.

First edition. Original sage-green cloth. Crown 8vo. xxx, 398 pp. (the last blank).

All of these papers had appeared previously in magazines (see No. 30).

W: 25. P: 7, p. 15. Wil: 27.

29. Familiar Studies of Men and Books. London, 1888.

One of one hundred copies printed on large paper. Stitched sheets.

W: 26. P: p. 17.

30. [Magazines in which some of the essays comprising "Familiar Studies of Men and Books" first appeared.]

- a. The Cornhill Magazine, August, 1874 (Victor Hugo's Romances, pp. 179-194).

P: 12, p. 157.

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- b. The Cornhill Magazine, October, 1879 (Some Aspects of Robert Burns, pp. 408-429).
P: 51, p. 166.
- c. The Cornhill Magazine, June, 1880 (Henry David Thoreau, pp. 665-682).
P: 54, p. 167.
- d. The Cornhill Magazine, March, 1880 (Yoshida-Torajiro, pp. 327-334).
P: 53, p. 167.
- e. The Cornhill Magazine, August, 1877 (Francis Villon, pp. 215-234).
P: 33, p. 162.
- f. The Cornhill Magazine, December, 1876 (Charles of Orleans, pp. 695-717).
P: 30, p. 161.
- g. The Cornhill Magazine, July, 1881 (Samuel Pepys, pp. 31-46).
P: 62, p. 169.
- h. Macmillan's Magazine, September and October, 1875 (John Knox, and his Relations to Women, pp. 446-456, 520-531).
P: 22, p. 160.

31. New Arabian Nights. London, 1882.

First edition. Two volumes, original sage-green cloth, with yellow end-papers in Vol. I. Crown 8vo. Presentation copy to P. G. Hamerton.

All of these stories had appeared previously in magazines (see No. 34).

W: 27. P: 8, p. 17. Wil: 28.

32. *New Arabian Nights . . . A New Edition.* London, 1889.

One of one hundred copies on large paper.

W: 29. P: p. 20.

33. *The Suicide Club and The Rajah's Diamond.* London, 1894.

First illustrated edition. It contains eight illustrations by W. J. Hennessy.

The stories were issued serially in "London," June 8 to October 26, 1878, appearing for the first time in book form in "New Arabian Nights," Vol. I, 1882 (see No. 31).

W: 30. P: p. 21. Wil: 89.

34. [Magazines in which some of the stories comprising "New Arabian Nights" first appeared.]

- a. *The Cornhill Magazine*, September and October, 1880 (*The Pavilion on the Links*, pp. 307-327, 430-451).

P: 55, p. 167.

- b. *Temple Bar*, October, 1877 (*A Lodging for the Night*, pp. 197-212).

P: 35, p. 163.

- c. *Temple Bar*, January, 1878 (*The Sire de Malétroit's Door*, pp. 53-69).

P: 37, p. 163.

35. Notice. Today is published by S. L. Osbourne & Co. Illustrated Black Canyon . . . written by Samuel Lloyd Osbourne . . . [Davos, 1882].

First edition. A single 12mo leaf, advertising "Black Canyon" (see next number).

W: 31. P: p. 118. Wil: 14.

36. Black Canyon . . . By Samuel Osbourne. Illustrated. Printed by the Author. Davos-Platz. [1882.]

First edition. Sewed, as issued. 24mo. 8 pp. The woodcuts were engraved by Stevenson.

W: 32. P: 8, p. 118. Wil: 15.

37. Not I, And Other Poems. [Davos, 1881 or 1882.]

First edition. Sewed, as issued. 24mo. 8 pp.

W: 33. P: 9, p. 120. Wil: 20.

38. [Cut, "A Peak in Darien"] Stevenson's Moral Emblems. Edition de Luxe . . . [Davos, c. 1882.]

First edition. A single 12mo leaf, advertising "Moral Emblems" (see next number).

W: 35. P: p. 121. Wil: 16.

39. Moral Emblems. Davos-Platz, [c. 1882].

First edition. Sewed, as issued. 24mo. 12 pp. (unnumbered), containing woodcuts, verses and advertisements.

W: 34. P: 10, p. 120. Wil: 17.

40. Today is published by S. L. Osbourne & Co., A Second Collection of Moral Emblems . . . [Davos, 1882.]

First edition. A single 12mo leaf, advertising the Second Collection of "Moral Emblems" (see No. 42). W: 37. P: p. 121. Wil: 18.

41. Another advertisement of the Second Collection of "Moral Emblems," with an advertisement of a concert at the Hotel Belvedere, dated Tuesday, April 4, 1882, printed on the back.

W: 38.

42. Moral Emblems A Second Collection. Davos-Platz [1882].

First edition. Sewed, as issued. 24mo. 12 pp. (unnumbered), a cut occupying the verso, and verses the recto of each leaf; on last page, an advertisement.

W: 36. P: 11, p. 121. Wil: 19.

43. A Martial Elegy for some Lead Soldiers. [Davos, 1882.]

First edition. A single 12mo leaf, with verses.

W: 40. P: 12, p. 122. Wil: 21.

44. To M. I. Stevenson Feb. 11, 1882 from R. L. Stevenson and S. L. Osbourne. [Davos, 1882.]

First edition. A 24mo sheet, folded to make 4 pp. Woodcut, "The Marguerite," &c., on pp. 2-3. Printed on blue paper.

W: 41. P: 13, p. 122. Wil: 24.

45. To-day is published by Samuel Osbourne & Co. The Graver and the Pen . . . by Robert Louis Stevenson . . . [1882.]

First edition. A single 12mo leaf, advertising "The Graver & the Pen" (see next number).

W: 42. P: p. 123. Wil: 25.

46. The Graver & the Pen. Edinburgh, [1882].

First edition. Original gray paper wrappers. 16mo. 24 pp. (unnumbered), including title-page (the last page is blank). Five illustrations.

W: 43. P: 14, p. 123. Wil: 26.

47. Rob and Ben or the Pirate and the Apothecary. [Davos, c. 1882.]

First edition. Three woodcuts printed on separate sheets, with "Scene the First" [Second, Third] typewritten under the titles. Accompanying letterpress, with half-title, "Moral Tales," was first printed in the Edinburgh Edition.

This set belonged to Stevenson's Mother.

W: 44. P: 15, p. 124. Wil: 23.

48. We found him first as in the dells of May. [January, 1883.]

A 4to sheet folded to make 4 pp., containing "We found him first," a sonnet to Peter Brash, a publican of Edinburgh, on the first page (verso blank), and a second poem to Peter Brash, beginning as above, on the third page.

W: 46.

49. To The Thompson Class Club 'from their Stammering Laureate.' [Edinburgh, 1883.]

First edition. 8vo. 4 pp. Signed "R. L. S. For Christmas 1883."

W: 47. P: 17, p. 126.

50. The Century Illustrated Magazine, Vol. XXVII, Nos. I-II, November-December, 1883.

Stevenson's "Silverado Squatters" first appeared in these numbers, pp. 27-39, 183-193.

P: 78, p. 173.

51. Price Sixpence. The Silverado Squatters. London, [October, 1883].

Copyright edition. Original green paper wrappers, with title on front wrapper (there is no separate title-page). Royal 8vo. pp. [27]-39, as reprinted from "The Century Illustrated Magazine," November, 1883.

THE WORKS OF

This copy contains on the inside of the front wrapper a long note in Stevenson's handwriting, beginning: "This Strange and Imperfect Publication, one of an edition of 10 copies only, issued for ulterior purposes, on the 17th day of October in the year of grace 1883 . . ."

W: 48. P: 9, p. 21. Wil: 30.

52. The Silverado Squatters. London, 1883.

First published edition. Original sage-green cloth. Crown 8vo. viii, 256 pp. (the last blank), with catalogue dated October, 1883. Frontispiece by J. D. Strong.

W: 49. P: p. 23. Wil: 31.

53. Penny Whistles. [Cambridge, 1883.]

Author's proof edition, being the first issue of "A Child's Garden of Verses." 12mo. 22 pp., the text beginning on the first page, under the heading "Penny Whistles." There is no title-page.

One of two known copies.

This contains forty-eight poems, nine of which were not included in the published edition, which contains sixty-four pieces.

W: 50. See also P: p. 36 and Wil: 36.

54. The Magazine of Art, Vol. VII, March, July, September, 1884.

ROBERT LOUIS STEVENSON.

The March number contains "North-West Passage" (p. 198), which afterwards appeared in "A Child's Garden of Verses," and in the July and September numbers, pp. 367 and 459, are found respectively "The Land of Counterpane," "The Wind" and "The Cow"; and "Foreign Lands" and "Good and Bad Children," all of which had been printed in "Penny Whistles."

P: 3-6, p. 196.

5. A Child's Garden of Verses. London, 1885.

First published edition. Original peacock-blue cloth. Post 8vo. xii, 104 pp. (the last three blank). Presentation copy to Alison Cunningham.

Containing sixty-four poems. It was published in March, 1885, and was reprinted in July of the same year; also in 1888, 1890, 1893, 1894, 1895, 1897, 1899, and 1902.

W: 51. P: 14, p. 33. Wil: 37.

5. A Child's Garden of Verses. New York, Charles Scribner's Sons, 1895.

First illustrated edition. The illustrations are by Charles Robinson.

W: 52.

7. The Stevenson Song-Book. Verses from A Child's Garden, with Music by various composers. New York, Charles Scribner's Sons, 1897.

58. Verses by R. L. S. Privately printed
[for Luther S. Livingston] 1912.

This contains the verses which appeared in "Penny Whistles," but were not included in "A Child's Garden of Verses." Except for "Penny Whistles," this is their first appearance in print.

W: 56.

59. Treasure Island. London, Paris and
New York, 1883.

First edition. Original sage-green cloth. Crown
8vo. viii, 292 pp.

This first appeared in "Young Folks," Vols.
XIX-XX, October 1, 1881, to January 28, 1882.
The binding was of different colors.

W: 57. P: 11, p. 25. Wil: 32.

60. Treasure Island. London, Paris, New
York and Melbourne, 1885.

First illustrated edition. There are twenty-seven
illustrations, including chart and title-page.

An edition with illustrations by W. Paget ap-
peared in 1899.

W: 58. P: p. 27.

61. Admiral Guinea. Edinburgh. For Pri-
vate Circulation Only, 1884.

First edition. Original stiff, cream-colored pa-
per wrappers. Crown 8vo. 64 pp. (the last
blank).

With presentation inscription from W. E. Henley.

A play by Stevenson and Henley. This being a privately printed edition, it was first published in 1892, when it appeared in "Three Plays." Its first separate published appearance was in 1897.

W: 63. P: 10, p. 24. Wil: 33.

52. Admiral Guinea. London, 1897.

First separate, published edition. Original stiff paper wrappers. Square 16mo. viii, 104 pp.

It was also issued in cloth.

P: p. 25.

53. Beau Austin. Edinburgh. For Private Circulation Only, 1884.

First edition. Original stiff, cream-colored paper wrappers, entirely uncut (most copies issued with top edges gilt). Crown 8vo. iv, 48 pp. (the last blank).

A play by Stevenson and Henley. This being a privately printed edition, it was first published in 1892, when it appeared in "Three Plays." Its first separate published appearance was in 1897.

W: 64. P: 12, p. 29. Wil: 34.

54. Price Sixpence. Pall Mall Christmas 'Extra.' R. Louis Stevenson's The Body Snatcher. London, 1884.

First edition. Original orange-colored paper wrappers. 4to. 96 pp.

THE WORKS OF

Stevenson's story, "The Body Snatcher," appears on pp. 3-12. It contains an illustration by Matt Morgan, which is repeated on the front cover.

Second and third editions appeared the same year.

W: 66. P: 1, p. 131. Wil: 35.

65. Longman's Magazine, Vol. V, No. VI, and Vol. VI, Nos. I-VI, April-October, 1885.

Stevenson's "Prince Otto" first appeared in these numbers.

P: 84, p. 175.

66. Prince Otto. London, 1885.

First edition. Original sage-green cloth. Crown 8vo. viii, 300 pp.

The story originally appeared in "Longman's Magazine," Vols. V-VI, April-October, 1885.

Swinburne's copy.

W: 67. P: 13, p. 30. Wil: 40.

67. R. L. Stevenson Le Roman Du Prince Othon. London, 1896.

A French translation of Prince Otto, by Eger-ton Castle.

W: 68. P: p. 32.

68. Macaire. Edinburgh, For Private Circulation Only, 1885.

First edition. Original stiff, cream-colored paper wrappers. Crown 8vo. iv, 40 pp. Presentation copy.

A farce by Stevenson and Henley. This being a privately printed edition, it was first published in Great Britain in "The New Review," Vol. XII, June, 1895. It was included in "Four Plays," 1896, and published separately in 1897. Its first separate published appearance, however, was the American edition of 1892 (see No. 69).

W: 70. P: 16, p. 39. Wil: 39.

69. Macaire. London, [1892].

First American edition, and the first separate, published edition. Original gray paper wrappers preserved. 4to. 22 pp. (In center of last page is "All Rights Reserved. Entered at the Library of Congress, Washington.")

W: 72. P: p. 40. Wil: 79.

70. Macaire. Chicago, Stone and Kimball, 1895.

This edition is Vol. III, No. II of "The Chap Book," and occupies the entire number. It was afterwards issued in green cloth, with separate pagination.

W: 73. Wil: 91.

THE WORKS OF

71. The New Review, Vol. XII, June, 1895.

"Macaire" occurs on pp. 685-706 of this number, its first published form in Great Britain.

P: 131, p. 187.

72. The Laureat Ste'enson to the Thamson Class. [Edinburgh, 1885.]

First edition. 8vo. 4 pp. (the last blank).

Sir Sidney Colvin's copy.

W: 74. P: 18, p. 126.

73. More New Arabian Nights. The Dynamiter. London, 1885.

First edition. Original green paper wrappers. Crown 8vo. viii, 208 pp. (the last blank).

Written with the collaboration of Mrs. Stevenson.

Some copies were bound in red cloth.

W: 75. P: 15, p. 38. Wil: 38.

- 73a. The Melbourne Journal, Vol. IX, September, 1886.

This contains "The Story of the Fair Cuban," reprinted from "The Dynamiter."

74. Unwin's Annual, 1886. The Broken Shaft. Tales in Mid-Ocean edited by Henry Norman. London, 1886.

First edition. Original gray-green paper wrappers. 4to. 108 pp.

Stevenson's story, "Markheim," occupies pp. 27-40. It afterwards appeared in "Merry Men," 1887.

W: 77. P: 2, p. 132. Wil: 41.

75. Strange Case of Dr. Jekyll and Mr. Hyde. London, 1886.

First edition. Original salmon-colored cloth. Crown 8vo. viii, 144 pp. (the last blank).

W: 78. P: 17, p. 42. Wil: 42.

- 75a. Another copy. Original fawn-colored paper wrappers (the book was issued in the two forms).

76. Strange Case of Dr. Jekyll and Mr. Hyde. New York, Charles Scribner's Sons, 1886.

First American edition. Original green cloth. 8vo. viii, 138 pp.

77. The Strange Case of Dr. Jekyll and Mr. Hyde with other Fables. London and Bombay, 1896.

First edition in this form. Original light blue buckram. Foolscap 8vo. viii, 248 pp. (the last blank).

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The "Fables" first appeared in "Longman's Magazine," August and September, 1895. (See also Nos. 156-158.)

W: 80. P: 42, p. 88. Wil: 94.

78. Kidnapped . . . Published for the Author . . . London, [1886].

Copyright edition. Original buff paper wrappers. 4to. 28 pp. (the last blank).

The story originally appeared in "Young Folks," Vols. XXVIII-XXIX, May 1 to July 31, 1886.

W: 82. P: 18, p. 43. Wil: 43.

79. Kidnapped. [London] 1886.

Crown 8vo. viii, 312 pp. An autograph letter from Stevenson to Watts-Dunton is inserted, referring to the circumstances under which "Kidnapped" was written, and to the criticism made in the "Athenæum" upon the fight on board the "Covenant."

Copies were also issued in red, brown, and green cloth.

W: 83. P: p. 44. Wil: 44.

80. Kidnapped. London, Paris, New York and Melbourne, 1887.

First illustrated edition. There are sixteen illustrations by W. B. Hole, and a map.

W: 84. P: p. 46.

81. [Latin quotation] *The New Amphion*.
Edinburgh, 1886.

First edition. Original parchment. One of 100 copies printed on large paper, with the illustrations on Japan vellum. 12mo. xvi, 240 pp.

Stevenson's article, "Some College Memories," occurs on pp. 221-240.

W: 86. P: 3, p. 133. Wil: 45.

82. *Some College Memories*. Edinburgh,
1886.

First separate edition. Original gray paper wrappers. Foolscap 8vo. 18 pp.

Reprinted from "The New Amphion" (see preceding number).

W: 85. P: 19, p. 47. Wil: 46.

83. *Sonnets of this Century*. Edited and
arranged . . . by William Sharpe.
London, 1886.

First edition. Original dark yellow cloth. 4to. lxvi, 334 pp.

The following sonnets by Stevenson were first printed in this volume:

The Touch of Life, p. 208.

The Arabesque, p. 319 (notes).

P: 4, p. 134.

84. *The Merry Men and Other Tales and Fables*. London, 1887.

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First edition. Original peacock-blue cloth. Crown 8vo. x, 296 pp.

All of the articles had appeared previously in magazines, except "Markheim," which came out in "Unwin's Annual," 1886 (see Nos. 74 and 85).

W: 88. P: 20, p. 49. Wil: 58.

85. [Magazines in which some of the tales comprising "Merry Men" first appeared.]

- a. The Cornhill Magazine, June and July, 1882
(The Merry Men, pp. 676-695, 56-73).

P: 68, p. 171.

- b. The Cornhill Magazine, January, 1878 (Will o' the Mill, pp. 41-60).

P: 36, p. 163.

- c. The Cornhill Magazine, October, 1881
(Thrawn Janet, pp. 436-443).

P: 63, p. 169.

- d. Longman's Magazine, April and May, 1883
(The Treasure of Franchard, pp. 672-694, 83-112).

P: 72, p. 172.

86. Thomas Stevenson Civil Engineer. 1887.
Printed for Private Distribution.

First edition. Original light blue paper wrappers. Small 8vo. ii, 20 pp.

This account of Stevenson's Father was also printed in "The Contemporary Review," Vol. LI, June, 1887. It was reprinted the same year in "Memories and Portraits" (see No. 88).

W: 89. P: 21, p. 50. Wil: 53.

87. The Contemporary Review, Vol. LI, June, 1887.

Stevenson's article on his Father, Thomas Stevenson, appeared in this number, pp. 789-793 (see preceding number).

P: 93, p. 177.

88. Memories and Portraits. London, 1887.

First edition. Original dark blue buckram. Foolscap 8vo. ii, x, 300 pp.

Of the sixteen articles which comprise this work, twelve had appeared in magazines, one of them, "Thomas Stevenson," having been printed also in book form, for private circulation (see Nos. 86, 87, 89). "Some College Memories" had appeared in the college book, "The New Amphion," and had also been separately printed (see Nos. 81, 82).

W: 90. P: 22, p. 51. Wil: 51.

88a. Another copy. One of fifty copies on large paper. This copy is in the quires, sewn.

89. [Magazines in which some of the articles which comprise "Memories and Portraits" first appeared.]

- a. The Cornhill Magazine, May, 1882 (The Foreigner at Home, pp. 534-541).

P: 67, p. 170.

- b. Longman's Magazine, May, 1884 (Old Mortality, pp. 74-81).

P: 80, p. 174.

- c. Edinburgh University Magazine, March, 1871 (An Old Scotch Gardener, pp. 71-76).

P: 5, p. 154.

- d. Longman's Magazine, April, 1887 (Pastoral, pp. 596-602).

P: 89, p. 176.

- e. Scribner's Magazine, May, 1887 (The Manse, pp. 611-614).

P: 91, p. 177.

- f. The Cornhill Magazine, April and August, 1882 (Talk and Talkers, First and Second Papers, pp. 410-418, 151-158).

P: 66, p. 170 and 69, p. 171.

- g. The English Illustrated Magazine, February, 1884 (The Character of Dogs, pp. 300-305).

P: 74, p. 172.

- h. The Magazine of Art, April, 1884 ("A Penny Plain and Twopence Coloured," pp. 227-232).

P: 79, p. 174.

- i. Longman's Magazine, November, 1882 (A Gossip on Romance, pp. 69-79).

P: 71, p. 172.

- j. Longman's Magazine, December, 1884 (A Humble Remonstrance, pp. 139-147).

P: 82, p. 174.

90. Speculum Universitatis Alma Mater's Mirror. Saint Andrews, 1887.

First edition. Original vellum. Square 12mo. xii, 252 pp. Eight illustrations.

Stevenson's poem, "The House Beautiful," first appeared here, on pp. 3-4, accompanied by an illustration by Mrs. Lemon. It was reprinted in "Underwoods" (see No. 92).

W: 101. P: 6, p. 137. Wil: 47.

91. Voluntaries for an East London Hospital. London, 1887.

First edition. Original blue-green cloth. Crown 8vo. lii, 204 pp. (the last blank).

Stevenson's poem, "Ad Matrem," first appeared here, on pp. 199-201. It was reprinted in "Underwoods" (see next number), entitled, "It is not yours, O mother, to complain."

W: 102. P: 7, p. 138. Wil: 56.

92. Underwoods. London, 1887.

First edition. Original dark green cloth. Fools-cap 8vo. xviii, 140 pp. (the last blank).

Of the fifty-four poems in this collection, eleven had appeared previously in magazines; "In Memoriam F. A. S." (see No. 25) had been printed

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as a leaflet; "The House Beautiful" and "It is not yours, O mother, to complain" had been included in the collections, "Alma Mater's Mirror" and "Voluntaries" (see Nos. 90, 91); and "A Camp" and "The Country of the Camisards" had appeared in "Travels with a Donkey," 1879 (see No. 16).

W: 92. P: 23, p. 53. Wil: 55.

92a. Another copy. One of fifty copies on large paper.

93. Underwoods. New York, Charles Scribner's Sons, 1887.

First American edition. Original tan boards. Foolscap 8vo. xviii, 140 pp.

W: 94.

94. [Magazines in which some of the poems which comprise "Underwoods" first appeared.]

a. The Magazine of Art, January, 1886 (A Song of the Road, pp. 94-95).

P: 9, p. 197.

b. The Magazine of Art, December, 1885 (It is the season, p. 53).

P: 8, p. 197.

c. The Magazine of Art, November, 1885 (A Visit from the Sea, p. 21).

P: 7, p. 197.

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- d. The Magazine of Art, June, 1886 (To a Gardener, p. 321).
P: 11, p. 198.
- e. The Century Magazine, May, 1886 (To Will H. Low, p. 73).
P: 10, p. 197.
- f. The Cornhill Magazine, February, 1881 (Et tu in Arcadia vixisti, pp. 191-192).
P: 3, p. 195.
- g. The Atlantic Monthly, October, 1880 (Not yet, my soul, pp. 459-460).
P: 1, p. 195.
- h. The Leisure Hour, January, 1887 (A Mile an' a Bittock, p. 26).
P: 12, p. 198.

95. Ticonderoga. Edinburgh, 1887.

Copyright edition. Original cream-colored Japan vellum. Post 4to. 28 pp.

One of fifty copies for private distribution. The poem was also printed in "Scribner's Magazine," December, 1887 (see next number), and reprinted in "Ballads," 1890.

W: 96. P: 24, p. 57. Wil: 54.

96. Scribner's Magazine, Vol. II, December, 1887.

"Ticonderoga" appears on pp. 643-650. It is accompanied by two illustrations by William Hole, and one by Will H. Low.

P: 14, p. 198.

97. [Ticonderoga] Privately Printed for his Hawaiian Majesty King Kalakaua. [New York, The De Vinne Press, 1889.]

Presentation edition. Sewn, as issued. Square 8vo. 16 pp. (the last blank).

One of two copies, the other having been presented to King Kalakaua. Five important letters about the publication are laid in.

W: 97. P: p. 58. Wil: 67.

98. Papers Literary, Scientific, &c. by the late Fleeming Jenkin . . . with a Memoir of Robert Louis Stevenson. London, 1887.

First edition. Original dark red cloth. Foolscap 8vo. Two volumes.

Stevenson's Memoir occupies pp. [ix]-clxx in the first volume.

W: 100. P: 8, p. 139. Wil: 49.

99. Memoir of Fleeming Jenkin. New York, Charles Scribner's Sons, 1887.

First separate edition. Original crimson cloth. Crown 8vo. viii, 302 pp.

Presentation copy.

W: 98. P: 25, p. 59. Wil: 50.

00. The Academy, No. 685 (New Series),
June 20, 1885.

This number contains on p. 441 an obituary notice of Fleeming Jenkin, which was incorporated in the "Memoir of Fleeming Jenkin" (see preceding number).

P: 86, p. 175.

01. British Weekly Extras, No. I. Books
Which Have Influenced Me. London,
1887.

First edition. Original white paper wrappers.
16mo. viii, 124 pp. (the last blank).

Large paper copy.

Stevenson's article is on pp. 3-16. It was reprinted from "The British Weekly" for May 13, 1887.

W: 103. P: 9, p. 140. Wil: 48.

02. Yule-Tide, Cassell's Christmas Annual,
December, 1887.

This contains the first appearance of Stevenson's "The Misadventures of John Nicholson," pp. 3-12.

W: 109. P: 94, p. 177.

103. No. 60. American Series. No. 60. The
Misadventures of John Nicholson. New
York, M. J. Ivers & Co., [1888].

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First edition in book form. Original light blue paper wrappers preserved. Crown 8vo. 78 pp.

A letter from Stevenson, saying that this is "a pirated reprint of a Christmas number," is preserved in one copy of this edition.

W: 108. P: 28, p. 65. Wil: 59.

104. *The Black Arrow*. New York, Charles Scribner's Sons, 1888.

First edition. Original crimson cloth. 12mo. xiv, 322 pp. Twelve illustrations.

The story first appeared in "Young Folks," Vols. XII-XIII, June to October, 1883, under the pseudonym, "Captain George North." The American edition in book form antedates the first English edition by three months.

W: 105. Wil: 60.

- 104a. Another copy. Original yellow paper wrappers.

105. *The Black Arrow*. London, Paris, New York and Melbourne, 1888.

First English edition. Original scarlet cloth. Crown 8vo. viii, 324 pp.

W: 104. P: 26, p. 60. Wil: 61.

106. Scribner's Magazine, Vols. IV-V, November, 1888, to October, 1889.

These numbers contain the first appearance of Stevenson's "Master of Ballantrae," with illustrations by William Hole.

P : 106, p. 180.

107. The Master of Ballantrae. Author's Edition [New York], 1888.

Copyright or trial edition. Original buff-colored paper wrappers. Crown 8vo. ii, 164 pp.

One of ten copies printed.

W : 106. P : 27, p. 62. Wil : 63.

108. The Master of Ballantrae. London, Paris, New York and Melbourne, 1889.

First published English edition. Original red cloth. viii, 332 pp. Issued in cloth of various colors.

W : 107. P : p. 64. Wil : 64.

109. The Master of Ballantrae. New York, Charles Scribner's Sons, 1889.

First published American edition. Original red cloth. Crown 8vo. x, 332 pp. Illustrations by William Hole.

W : 107a. Wil : 65.

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110. *The Wrong Box*. London, 1889.

First edition. Original red cloth. Crown 8vo. iv, 284 pp. (the last blank).

By Stevenson and Lloyd Osbourne. It was also issued in slate-colored cloth.

W: 110. P: 29, p. 67. Wil: 68.

111. *The Wrong Box*. New York, Charles Scribner's Sons, 1889.

First American edition. Original brown cloth. Post 8vo. viii, 244 pp.

W: 111.

112. *I 'll sing you a tale of a tropical sea.*
[Apia, Samoa, 1889.]

First edition. A single 8vo leaf, with poem. Lloyd Osbourne's copy.

Printed for presentation to Stevenson's guests at a dinner at the Tivoli Hotel, Apia, Samoa, given to celebrate the safe arrival of the schooner "Equator," December, 1889.

Accompanied by a facsimile with explanatory text, one of thirty copies printed for A. S. W. Rosenbach, 1914.

113. *With Mr. R. L. Stevenson's Compliments. Father Damien: An Open Letter to the Reverend Dr. Hyde of Honolulu.* Sydney, 1890.

First privately printed edition. Stitched, as issued. Demy 8vo. 32 pp.

ROBERT LOUIS STEVENSON.

Issued for distribution among Stevenson's friends, on March 27, previous to its appearance in "The Scots Observer."

W: 113. P: 31, p. 70. Wil: 71.

14. The Australian Star, Sydney, Saturday Evening, May 24, 1890.

The original newspaper, containing Stevenson's letter, "In Defence of the Dead. Damien, of Molokai." It had been issued privately on March 27 (see preceding number), and had appeared in "The Scots Observer," on May 3 and 10, 1890. It is here accompanied by a woodcut portrait of Stevenson.

W: 112. P: 110, p. 181. Wil: 70.

15. Father Damien: An Open Letter to the Reverend Doctor Hyde. Edinburgh, Privately printed, 1890.

Second privately printed edition. Original white Japan vellum. Royal 8vo. Signatures A-E. One of thirty copies.

A portrait of Father Damien is inserted with label, "Presentation portrait not to be bound in."

W: 114. P: p. 71. Wil: 72.

16. Father Damien. London, 1890.

First published edition. Original brown paper wrappers. Crown 8vo. 32 pp. (the last two blank).

W: 115. P: p. 72. Wil: 73.

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117. *The South Seas*. London, Paris, & Melbourne, 1890.

Copyright edition, issued "partly to facilitate the serial distribution." Original red cloth. Crown 8vo. iv, 124 pp. (the last blank). One of twenty-two copies, fifteen of which are said to have been cut up for serial use.

W: 117. P: 30, 68. Wil: 74.

118. *Black and White*, Vols. I–II, February 6 to December 19, 1891.

These volumes contain portions of Stevenson's "The South Seas," with numerous illustrations. These papers were printed in full in the New York "Sun" during 1891. Fifteen of the thirty-five were privately printed in 1890 (see preceding number).

P: 112, p. 182.

119. *In the South Seas*. New York, Charles Scribner's Sons, 1896.

First published edition. Original dark red cloth. 12mo. x, 370 pp. Map.

One page of the original manuscript is inserted in this copy.

W: 118. P: p. 68. Wil: 97.

120. *In the South Seas*. London, 1900.

First separate English published edition. Original dark blue buckram. Crown 8vo. viii, 344 pp. (the last blank).

Selections had appeared in the Edinburgh Edition, Travels and Excursions, Vol. III.

W: 119. P: p. 69.

121. Ballads. London, 1890.

First edition. Original black buckram. Crown 8vo. viii, 140 pp. (the last blank).

Of the five ballads in the collection, "Ticonderoga" had been previously printed in "Scribner's Magazine," December, 1887, and in two private issues (see Nos. 95-96), and "Christmas at Sea" had appeared in "The Scots Observer," December 22, 1888.

W: 120. P: 32, p. 72. Wil: 69.

121a. Another copy. One of one hundred copies on large paper.

122. Black and White, March 28, and April 4, 1891.

Vol. I, containing Stevenson's "The Bottle Imp," on pp. 240-243, and 278-281. Illustrations by W. Hatherell.

P: 113, p. 182.

123. American Series. American Notes. By Rudyard Kipling . . . and The Bottle Imp. By Robert Louis Stevenson. New York, M. J. Ivers & Co., [1891].

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First issue of first edition in this form, with address, "86 Nassau Street," on title-page, and Colgate's advertisement on the back of the blue paper wrapper. Crown 8vo. 160 pp.

"The Bottle Imp" occupies pp. [117]–160. It had already appeared in "Black and White" (see preceding number), and was afterwards included in "Island Nights' Entertainments," 1893 (see No. 138). For translation, see next number.

W: 122. P: 10, p. 140.

124. O le Sulu Samoa, May–December, 1891.

Nos. X–XVII, containing "The Bottle Imp" in the Samoan language. It was printed by Stevenson in this missionary magazine for the benefit of the natives.

One of two known copies.

W: 123. Wil: 75.

125. Across the Plains with other Memories and Essays. London, 1892.

First edition. Original dark blue buckram. Crown 8vo. x, 318 pp. (the last blank).

All of these essays had appeared previously in magazines.

W: 60. P: 33, p. 74. Wil: 76.

125a. Another copy. One of one hundred copies on large paper.

26. *Across the Plains*. New York, Charles Scribner's Sons, 1892.

First American edition. Post 8vo. Original red cloth. 318 pp. (the last blank).

W: 62.

27. [Magazines in which the essays which comprise "Across the Plains" first appeared.]

- a. Longman's Magazine, July and August, 1883 (Across the Plains, pp. 285-304, 372-386).

P: 76, 173.

- b. Fraser's Magazine, November, 1880 (The Old Pacific Capital. The Woods and the Pacific, pp. 647-657; reprinted under title "The Old Pacific Capital").

P: 56, p. 168.

- c. The Magazine of Art, May and June, 1884 (Fontainebleau, pp. 265-272, 340-345, with six illustrations by A. W. Henley).

P: 81, p. 174.

- d. Scribner's Magazine, August, 1888 (Epilogue to An Inland Voyage, pp. 250-256).

P: 102, p. 179.

- e. Scribner's Magazine, October, 1888 (Contributions to the History of Fife, pp. 507-512; reprinted under title "The Coast of Fife").

P: 104, p. 179.

- f. Scribner's Magazine, November, 1888 (The Education of an Engineer, pp. 636-640).

P: 105, p. 180.

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- g. Scribner's Magazine, February, 1888 (The Lantern Bearers, pp. 251-256).
P: 96, p. 178.
- h. Scribner's Magazine, January, 1888 (A Chapter on Dreams, pp. 122-128).
P: 95, p. 178.
- i. Scribner's Magazine, March, 1888 (Beggars, pp. 380-384).
P: 97, p. 178.
- j. Scribner's Magazine, September, 1888 (Letter to a Young Gentleman who proposes to embrace the Career of Art, pp. 377-381).
P: 103, p. 179.
- k. Scribner's Magazine, April, 1888 (Pulvis et Umbra, pp. 509-512).
P: 98, p. 178.
- l. Scribner's Magazine, December, 1888 (A Christmas Sermon, pp. 764-768).
P: 107, p. 180.

128. Scribner's Magazine, Vols. X-XII, August, 1891, to July, 1892.

These numbers contain "The Wrecker," by Stevenson and Lloyd Osbourne, with illustrations by William Hole and W. L. Metcalf.

P: 114, p. 182.

129. The Wrecker. London, Paris and Melbourne, 1892.

First edition. Original light blue cloth. Crown 8vo. viii, 428 pp. (the last blank). Twelve illustrations by William Hole and W. L. Metcalf.

ROBERT LOUIS STEVENSON.

This story by Stevenson and Lloyd Osbourne first appeared in *Scribner's Magazine*, 1891-1892 (see preceding number).

W: 124. P: 34, p. 76. Wil: 80.

130. A Footnote to History. London, Paris and Melbourne, 1892.

First edition. Original green buckram. Crown 8vo. viii, 324 pp. (the last two blank).

Some copies were issued in blue cloth.

W: 125. P: 35, p. 78. Wil: 77.

131. A Footnote to History. New York, Charles Scribner's Sons, 1892.

First American edition. Original green cloth. Crown 8vo. x, 332 pp.

W: 126.

132. Three Plays by W. E. Henley and R. L. Stevenson. Deacon Brodie, Beau Austin, Admiral Guinea. London, 1892.

First collected edition. Original green cloth. Post 8vo. xii, 252 pp. (the last blank).

See also Nos. 18-20, and 61-63.

W: 127. P: 36, p. 78. Wil: 78.

- 132a. Another copy. One of one hundred copies on large paper.

132b. Another copy. One of thirty copies on Japan vellum.

133. The Plays of W. E. Henley and R. L. Stevenson. Deacon Brodie, Beau Austin, Admiral Guinea, Robert Macaire. London, 1896.

First collected edition of the four plays. Original crimson buckram. Foolscap 8vo. xii, 306 pp. (the last blank). Copy from the collection of Sir Sidney Colvin.

See also Nos. 18-20, 61-63, 68-70, and 132.

W: 129. P: p. 79. Wil: 99.

134. An Object of Pity; or, The Man Haggard. A Romance. By Many Competent Hands. Imprinted at Amsterdam. [Sydney, 1892.]

First edition. Original parchment wrappers. Post 8vo. 76 pp. (the last blank). Presentation copy from Lady Jersey to R. C. F. Leigh, containing explanatory notes in Lady Jersey's handwriting.

Stevenson contributed the Dedication, pp. 7-11, and "Late, ever Late," pp. 53-61; both "by Tusi-tala."

W: 130. P: 11, p. 141. Wil: 81.

135. The Works of Robert Louis Stevenson. An Object of Pity. Edinburgh, 1898.

First Edinburgh edition. Japanese paper sheets in original cardboard case. Demy 8vo. 68 pp. (the last blank). Colored facsimiles. One of six copies on Japan paper; the edition consisted of twenty-five copies, the remainder being bound in red buckram, uniform with the Edinburgh Edition.

W: 131. P: p. 142.

136. *An Object of Pity.* New York, Dodd, Mead & Company, 1900.

First American edition. Original gray boards. Crown 8vo. 68 pp.

W: 132. P: p. 143.

137. *War in Samoa.* London, 1893.

First edition. Original red paper wrappers. Demy 8vo. 28 pp. (the last blank).

This pamphlet was reserved for private distribution. It was reprinted from "The Pall Mall Gazette" of September 4, 1893, pp. 1-2.

W: 133. P: 37, p. 80. Wil: 84.

138. *Island Nights' Entertainments.* London, Paris and Melbourne, 1893.

First edition. Original light blue cloth. Crown 8vo. xii, 280 pp. (the last three blank). Twenty-seven illustrations by Gordon Browne and W. Hatherell; map.

Of the three stories in the collection, "The Beach of Falesa" appeared under the title of "Una" in

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"The Illustrated London News," July 2 to August 6, 1892; "The Bottle Imp," in "Black and White," 1891, and was reprinted in "American Notes" the same year (see Nos. 122, 123); and "The Isle of Voices," in "The National Observer," February 4 to 25, 1893.

Issued in cloth of various colors.

W: 134. P: 38, p. 81. Wil: 83.

- 138a. Original proof-copy of the "Beach of Falesa," and "The Bottle Imp," set up in January, 1892, before the appearance of the former story in "The Illustrated London News."

This is entitled "The Beach of Falesa and The Bottle Imp," and was afterwards changed to "Island Nights' Entertainments," etc. The corrected title, in Stevenson's autograph, is pinned inside the book, which contains over one hundred alterations in his handwriting.

139. *Island Nights' Entertainments.* New York, Charles Scribner's Sons, 1893.

First American edition. Original tan cloth. 8vo. ix, 220 pp. Illustrations.

140. *Atalanta*, December, 1892, to September, 1893.

The sequel to "Kidnapped," published in book form as "Catriona," first appeared in these num-

bers under the title, "David Balfour: Memoirs of his Adventures at Home and Abroad."

P: 121, p. 184.

41. *Catriona A Sequel to 'Kidnapped.'* London, Paris and Melbourne, 1893.

First edition. Original dark blue cloth. Crown 8vo. One unnumbered leaf, x, 372 pp. (the last blank).

The story first appeared in "Atalanta" (see preceding number) under the title of "David Balfour."

W: 135. P: 39, p. 83. Wil: 82.

42. *David Balfour.* New York, Charles Scribner's Sons, 1893.

First American edition. Original yellow pictorial cloth. Post 8vo. xiii, 406 pp.

43. *The Adventures of David Balfour. Catriona. A Sequel to 'Kidnapped.'* London, Paris and Melbourne, 1895.

This edition contains sixteen illustrations by W. B. Hole. (See P: p. 85 for issue of 1898.)

44. *To-day*, Nos. I-XIII, November 11, 1893, to February 3, 1894.

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These numbers contain the first appearance of "The Ebb-Tide" by Stevenson and Lloyd Osbourne. It also appeared in "McClure's Magazine," February-July, 1894.

P: 125, p. 185.

145. The Ebb-Tide. London, 1894.

First English edition. Original copper-colored imitation silk boards. Crown 8vo. viii, 240 pp. (the last three blank).

Advertisements at end dated August, 1894.

W: 136. P: 40, p. 86. Wil: 85.

146. The Ebb-Tide. Chicago and Cambridge, Stone and Kimball, 1894.

First American edition. Original green cloth. 12mo. 208 pp. (the last three blank). Printed in May, 1894.

W: 137. Wil: 86.

147. The Idler, Vol. VI, August, 1894.

This contains Stevenson's article, "My First Book" (pp. 3-11), which was afterwards reprinted in the collection, "My First Book," 1894. Illustrations by A. S. Boyd.

W: 138. P: 129, p. 186.

148. My First Book. London, 1894.

First edition. Original blue buckram. Large 8vo. xxiv, 312 pp. (the last blank). Illustrations.

ROBERT LOUIS STEVENSON.

To this collection of articles by various authors concerning their first books, Stevenson contributed a description of "Treasure Island," pp. 297-309 (see also preceding number).

W : 139. P : 12, p. 143. Wil : 88.

149. The Stickit Minister and Some Common Men. By S. R. Crockett. With a Prefatory Poem by Robert Louis Stevenson. Eighth and illustrated edition. London, 1894.

First edition of Prefatory Verses by Stevenson. Original green cloth. Large crown 8vo. xxiv, 290 pp. The poem by Stevenson is on p. xi.

Large paper copy.

W : 140. P : 13, p. 144.

150. Prayer. R. L. S. Samoa, 1894.

A single 12mo leaf. One of a few copies printed by Miss Large for private distribution. A note on the back of this copy, in Miss Large's handwriting, says that Stevenson wrote and used the poem shortly before his death, and that it was read at his burial on the Mountain Top.

W : 141.

151. Vailima Letters. London, 1895.

First edition. Original terra-cotta buckram. Crown 8vo. xx, 368 pp. (the last two blank).

The letters were written to Sir Sidney Colvin.

W : 142. P : 41, p. 87. Wil : 92.

152. Vailima Letters. Chicago, Stone and Kimball, 1895.

First American edition. Original light green buckram. 12mo. Two volumes.

W: 143.

153. The Amateur Emigrant. From the Clyde to Sandy Hook. Chicago, Stone and Kimball, 1895.

First separate edition. Original light green buckram. 12mo. viii, 182 pp. (the last blank).

Although written in 1879, this was first published in the third volume of the Edinburgh Edition, January, 1895.

W: 144. Wil: 90.

154. The original proof-sheets of a portion of "The Amateur Emigrant," with manuscript corrections.

155. Rowfant Rhymes by Frederick Locker. Cleveland, The Rowfant Club, 1895.

First edition. Original white vellum. 12mo. 144 pp. Portrait; vignettes by E. H. Garnett. One of one hundred and twenty-seven copies.

Stevenson's verses "To Frederick Locker," dated 4 September, 1886, appear on p. 7. They were

reprinted in "Letters . . . to his Family and Friends," 1899, and in "An Appendix to the Rowfant Library Catalogue," 1900.

W: 145. P: 14, p. 145.

156. Longman's Magazine, Vol. XXVI, August and September, 1895.

These numbers contain the first appearance of Stevenson's "Fables," pp. 362-379, 472-489.

W: 146. P: 132, p. 187.

157. Fables. New York, Charles Scribner's Sons, 1896.

First separate edition. Original light green buckram. 16mo. viii, 92 pp.

These first appeared in "Longman's Magazine" (see preceding number), and were first published in book form with "The Strange Case of Dr. Jekyll and Mr. Hyde," London, 1896 (see No. 77).

W: 147. P: p. 89. Wil: 95.

158. Fables. London, New York and Bombay, 1902.

This edition contains six etchings by Ethel King Martyn. Sir Sidney Colvin's copy.

P: p. 89.

159. Cosmopolis, Vols. I-II, January-April, 1896.

THE WORKS OF

These numbers contain Jenson's unfinished novel, "Weir of Hermiston" (see also following numbers).

P: 135, p. 188.

160. Weir of Hermiston. Chicago, Stone and Kimball, 1896.

First edition (preparatory). Original parts (afterwards issued in light green buckram). 8vo. iv, 232 pp.

One of about six copies printed in three parts, and issued from January to March, 1896, containing less matter than the regular edition (see next number).

W: 148. P: 43, p. 90. Wil: 102.

161. Weir of Hermiston. London, 1896.

First published edition. Original dark blue buckram. Crown 8vo. viii, 290 pp.

Published in May, 1896.

W: 149. P: p. 92. Wil: 103.

162. Songs of Travel and other Verses. London, 1896.

First edition. Original dark blue buckram. Crown 8vo. x, 88 pp. (the last blank).

Several of the forty-four poems of this collection had already appeared in books and periodicals.

W: 150. P: 44, p. 93. Wil: 101.

163. [Magazines in which some of the poems which comprise "Songs of Travel" first appeared.]

The New Review, January, 1895 (Mater Triumphans, and The Woodman, pp. 17-21).

P: 28, p. 203.

Longman's Magazine, January, 1895 (To S. C., pp. 262-263).

P: 29, p. 203.

Scribner's Magazine, July, 1890 (The House of Tembinoka, pp. 95-99, illustrated).

P: 22, p. 201.

164. The Pall Mall Budget, Nos. 1370, 1371, 1372, and 1374, December 27, 1894; January 3, 10, and 24, 1895.

These numbers contain respectively Stevenson's poems, "In the Highlands," p. 4, "Over the Sea to Skye," p. 6, "I will make you brooches and toys," p. 12, and "Youth and Love," p. 3. Each of these poems had been published in "The Pall Mall Gazette" a few days earlier than its appearance in the "Budget." All were included in "Songs of Travel" (see No. 162).

P: 27, 30-32, pp. 203-204.

165. Familiar Epistle in Verse and Prose. London, Printed for Private Distribution, 1896.

THE WORKS OF

First edition. Original cream-colored Japan vellum. Demy 8vo. 20 pp. (the last blank). Frontispiece (facsimile). One of an edition of twenty-seven copies, forming one of "The Ashley Library Series of Privately Printed Books."

W: 151. P: 45, p. 96. Wil: 96.

166. A Mountain Town in France. New York and London, 1896.

First edition. Original gray paper wrappers. Demy 8vo. 46 pp. Five illustrations by Stevenson.

Also printed in the special Winter Number of "The Studio" (see next number).

The present pamphlet was issued by John Lane as a separate edition for distribution in America.

W: 152. P: 46, p. 97. Wil: 100.

167. The Studio, Special Winter Number, 1896-1897.

Contains "A Mountain Town in France. With four illustrations by the author," pp. 3-17; also an article on Stevenson as an illustrator, by Joseph Pennell.

W: 153. P: 138, p. 189.

168. The Chap Book, Vol. VI, no. I, November 15, 1896. Chicago.

This contains Stevenson's poem, "The Tramp," p. 1. Joseph Pennell's article on Stevenson as an illustrator also appears here, pp. 1-22.

W: 154. P: p. 190.

69. The Pall Mall Magazine, Vols. X-XIII, November, 1896, to November, 1897.

These numbers contain Stevenson's novel, "St. Ives," which was concluded by A. T. Quiller-Couch.

P: 137, p. 189.

170. St. Ives. New York, Charles Scribner's Sons, 1897.

First edition. Original light brown buckram. 12mo. viii, 438 pp.

The first thirty chapters were dictated by Stevenson, and the final chapters were written by A. T. Quiller-Couch, after Stevenson's notes. The work first appeared in "The Pall Mall Magazine," November, 1896, to November, 1897 (see preceding number).

W: 155. Wil: 106.

171. St. Ives. London, 1898.

First English edition. Original slate cloth. Crown 8vo. viii, 312 pp.

W: 156. P: 47, p. 98. Wil: 105.

172. A Lowden Sabbath Morn. London, 1898.

First separate edition. Original dark blue cloth. Square 8vo. 126 pp. (the last blank). Illustrations by A. S. Boyd.

THE WORKS OF

This first appeared in "The Scottish Church," April, 1887, and was reprinted in "Underwoods" the same year (see No. 92).

W: 95. P: p. 57.

173. *Aes Triplex* . . . Printed for the American Subscribers to the Stevenson Memorial, 1898.

First separate edition. Original white parchment wrappers. 8vo. vi, 28 pp.

This first appeared in "The Cornhill Magazine," March, 1878, and was reprinted in "Virginibus Puerisque," 1881 (see Nos. 22, 24).

W: 159. Wil: 108.

174. *Three Short Poems*. London, Printed for Private Distribution only, 1898.

First edition. Original cream-colored Japanese vellum. Demy 8vo. 26 pp., printed on one side of leaf only. Facsimiles. One of an edition of thirty copies.

W: 160. P: 48, p. 99. Wil: 109.

175. *Scribner's Magazine*, Vols. XXV-XXVI, January, 1899, to November, 1899.

These numbers contain Stevenson's "Letters," edited by Sidney Colvin, and with illustrations by E. C. Peixotto and others.

P: 143, p. 192.

76. The Atlantic Monthly, Vol. LXXXII, July, 1898.

This contains "New Letters by Leigh Hunt and Stevenson," by Ethel Alleyne Ireland. The paper includes three Stevenson letters, one of which was reprinted in "Letters to his Family and Friends" (see No. 177).

P: 142, p. 192.

77. The Letters of Robert Louis Stevenson to his Family and Friends. London, 1899.

First edition. Original crimson buckram. Demy 8vo. Two volumes.

Edited by Sidney Colvin.

W: 161. P: 49, p. 100. Wil: 111.

78. The Letters of Robert Louis Stevenson to his Family and Friends. London, 1901.

"Fourth and cheaper edition." Crown 8vo. Two volumes.

See also next number.

P: p. 101.

79. Additional Letters of Robert Louis Stevenson. [1901.]

First separate edition. Stitched, as issued. Demy 8vo. 8 pp. (the last blank).

THE WORKS OF

The letters are to Austin Dobson, Rudyard Kipling and George Meredith. They were included in the fourth edition of "Letters to his Family and Friends," 1901. When it was issued, this pamphlet containing the additional letters was delivered to purchasers of the previous editions.

W: 163. P: p. 101.

180. Some Letters by Robert Louis Stevenson. New York, Ingalls Kimball, 1902.

First edition. Original light blue boards. Demy 8vo. 46 pp. (the last blank). Facsimile.

The letters were written to A. Trevor Haddon, from 1879 to 1884.

W: 164. P: 51, p. 107.

181. Three Letters from Robert Louis Stevenson. [Essex House Press, 1902.]

W: 165.

182. The Letters of Robert Louis Stevenson edited by Sidney Colvin. A New Edition . . . with 150 New Letters. London, [1911].

Foolscap 8vo. Four volumes.

W: 162.

183. A Stevenson Medley. [London] 1899.

First collected edition to be issued separately. Original dark blue half morocco. xii, 52 pp.

(the last blank), not including facsimiles of the Toy-Books. Portrait, facsimiles.

Except for the addition of two facsimiles of manuscripts and some further cuts the contents of this volume are the same as those of the Appendix volume of the Edinburgh Edition, published in June, 1898.

W: 166. P: 50, p. 106.

84. The Morality of the Profession of Letters. Gouverneur, New York, Brothers of the Book, 1899.

First separate edition. Original black buckram. 32mo. 52 pp. (the last blank).

This first appeared in "The Fortnightly Review," April, 1881 (see next number), and was reprinted in Vol. XI of the Edinburgh Edition, 1896.

W: 167. Wil: 112.

85. The Fortnightly Review, New Series, Vol. CLXXII, April, 1881.

This contains "The Morality of the Profession of Letters" (see preceding number), pp. 513-520.

P: 61, p. 169.

86. R. L. S. Teuila. [New York] Printed for Private Circulation only, 1899.

THE WORKS OF

First edition. Original gray paper wrappers.
12mo. viii, 64 pp.

Consists of "fugitive verses . . . now first collected."

W: 168. Wil: 107.

187. A Christmas Sermon. New York, Charles Scribner's Sons, 1900.

First separate edition. Dark blue boards. 12mo. iv, 26 pp. (the last blank).

This first appeared in "Scribner's Magazine," December, 1888, and was included in "Across the Plains," 1892 (see Nos. 125-127).

W: 169.

188. James Chalmers. His Autobiography and Letters. [London] 1902.

This contains three letters from Stevenson to Mr. Chalmers, the missionary, which were not published in the "Letters . . . to his Family and Friends," but were printed in "The Sunday at Home," 1901-1902.

W: 170. P: 17, p. 149.

189. Tales and Fantasies. London, 1905.

W: 173.

190. Essays of Travel. London, 1905.

W: 174.

91. Prayers written at Vailima. New York, Charles Scribner's Sons, 1904.

First edition. Original gray boards. 8vo. ii, xiv, 20 pp. (the last blank).

92. Memoirs of Himself by Robert Louis Stevenson, printed from the Original Manuscript in the possession of Harry Elkins Widener. Philadelphia, For Private Distribution only, 1912.

First edition. Original gray boards. Demy 4to. 27 pp.

W: 176.

93. Methuen's Annual Edited by E. V. Lucas. London, [1914].

First edition. Original pictorial paper wrappers. 8vo. 144 pp. Some hitherto unpublished letters by Stevenson are on pp. 109-119.

94. The Hanging Judge. London, Printed for Private Circulation, 1914.

First edition. Original yellow boards. 8vo. 104 pp. One of thirty copies printed for Thomas J. Wise.

A play by Robert Louis and Fanny Van De Grift Stevenson, with an introduction by Edmund Gosse.

195. The Works of Robert Louis Stevenson.
Edinburgh, 1894[-98].

First collected edition (known as "The Edinburgh Edition"). Original dark red cloth. Twenty-seven volumes and "Appendix" volume. W. E. Henley's set, the first volume containing a specially printed dedication, "To William Ernest Henley and Anna his Wife . . ."

SELECTED STEVENSONIANA

96. Testimonials in favour of Robert Louis Stevenson, Advocate. [Privately printed, 1881.]

First edition. Relative to Stevenson's candidature for the Chair of History in the University of Edinburgh.

97. Objects of Pity . . . By a Gentleman of Quality. Imprinted at Amsterdam.

A parody of "An Object of Pity"; Stevenson had no connection with it.

98. A Letter to Mr. Stevenson's Friends. "I have been waiting for you these many years . . ." For Private Circulation, 1894.

First edition. Mrs. Sitwell's copy. The pamphlet, edited by Lloyd Osbourne, is thought to have been printed in Samoa.

99. Robert Louis Stevenson. By Walter Raleigh. London, 1895.

First edition.

THE WORKS OF

200. *The Home and Early Haunts of Robert Louis Stevenson.* By Margaret Armour. Edinburgh, 1895.

First edition. Illustrations, portrait.

201. *Robert Louis Stevenson, an Elegy, and other Poems . . .* by Richard Le Gallienne. London, 1895.

202. *Robert Louis Stevenson, A Study* by A[lice] B[rown], with a Prelude and a Postlude by L. I. G[uiney]. Boston, 1895.

First edition.

203. *The Life of Robert Louis Stevenson.* By Graham Balfour. London, 1901.

First edition. Two volumes. Illustrations, portraits, map.

Several letters, two addresses, two short poems, extracts from diaries, etc., by Stevenson are published here for the first time.

204. *Memories of Vailima* by Isobel Strong and Lloyd Osbourne. New York, 1902.

First edition. Illustrations.

Several poems by Stevenson are published here for the first time.

ROBERT LOUIS STEVENSON.

05. *Stevensoniana*. Edited by J. A. Ham-
merton. London, 1903.

First edition. Illustrations.

06. ——— New and revised edition. Edin-
burgh, 1907.

Illustrations, portraits.

07. *The Book Buyer*, Vol. XII, October,
1895.

This contains an article by W. D. Ellwanger,
"Some of the rarer Stevensons," pp. 493-497,
which seems to be the earliest contribution to-
ward a bibliography of Stevenson's rarer writ-
ings.

08. *Robert Louis Stevenson. First Editions
and some Early Pamphlets in the Li-
brary of Arnold Wood.* New York
Privately printed, 1898.

Illustrations. One of an edition of thirteen
copies.

09. *Catalogue of a Collection of the Books
of Robert Louis Stevenson in the Li-
brary of George M. Williamson, Grand*

THE WORKS OF

View on Hudson. Jamaica, New York, 1901.

Portrait, facsimiles.

210. A Bibliography of the Works of Robert Louis Stevenson by Colonel W. F. Prideaux. London, 1903.

Portrait, facsimiles.

211. A Catalogue of the Books and Manuscripts of Robert Louis Stevenson in the Library of the late Harry Elkins Widener. With a Memoir by A. S. W. Rosenbach. Philadelphia, Privately printed, 1913.

Facsimiles. One of an edition of one hundred and fifty copies.

Several letters and poems of Stevenson are printed here for the first time.

212. The Harry Elkins Widener Stevenson Collection. [By Luther S. Livingston. New York, 1914.]

One of fifty copies reprinted from "The Nation."

213. Robert Louis Stevenson. A Bibliography of his Complete Works. By J. Herbert Slater. London, 1914.

MANUSCRIPTS AND LETTERS

214. Original Manuscript of "The Body Snatcher."
215. Original Manuscript of "Strange Case of Dr. Jekyll and Mr. Hyde" (nearly complete).
216. Original Manuscript of Title, Unpublished Note, and Chapter I of "Kidnapped."
- The title here given is "Kidnapped, or The Lad with the Silver Button."
217. Original Manuscript of "Memoir of Fleeming Jenkin."
218. Original Manuscript of Chapter X of "The Ebb Tide."
219. Original Unpublished Manuscript; fourteen lines relating to the Stevenson Family genealogy.

220. Original Manuscript of three poems, partly unpublished.

Two of the poems appeared in "A Child's Garden of Verses," 1885 ("Looking-Glass River," appearing here with two unpublished stanzas; and "Armies in the Fire," consisting of three of the published five stanzas and one unpublished stanza). The third poem does not seem to have been published.

221. Original Manuscript of "Requiem."

There is a third stanza which was not published when the poem appeared in "Underwoods," 1887.

222. Original Manuscript of "A Portrait."

"A book fell into Stevenson's hands which so thoroughly annoyed and disgusted him that he immediately sat down and wrote these verses. They are . . . perhaps the only bitter stanzas he ever penned." The poem appeared in "Underwoods," 1887.

223. Original Manuscript of "Ticonderoga."

224. Original Manuscript "Deed of Gift" of Stevenson's birthday, November 13, to Miss Annie H. Ide (Mrs. W. Bourke Cockran), with letter to her father, accompanying the gift.

"Stevenson humorously bequeathed [to her] his own birthday because little Miss Ide had been carelessly born on Christmas, and therefore was cheated out of a real birthday and its perquisites. In willing her his birthday, November 13, Stevenson was very funny, and in his reply to the little girl's acknowledgment . . . he was even more witty."

225. Autograph Letter to Miss Ide, replying to her acknowledgment of the "Birthday Deed of Gift."

The letter begins "My dear Louisa," Stevenson, as her "name-father," having added Louisa to Miss Ide's name.

226. Original Unpublished Manuscript Poem, to "Annie Louisa Ide"; twenty-four lines, signed "R. L. S."

227. Copy of "Strange Case of Dr. Jekyll and Mr. Hyde" presented by Stevenson to W. E. Henley, with four lines of verse, in Stevenson's autograph, on the fly-leaf:

"W. E. H. from R. L. S.

Dramatic Jekyll and dramatic Hyde,
(But which is which let other men decide.)
To the two friends their work at least is fun,
And being never played gives pain to none.
Jan 30, 1886."

228. Autograph Letter to Alison Cunningham, written in rhyme by Stevenson at the age of fourteen; dated "Torquay, March, /65."

229. Autograph Letter written from Bournemouth to Stevenson's cousin, "Bob" Stevenson, giving a humorous account of the writer's attempt to learn to play the "pianner." It is signed "Le Pickleur," and closes with an unpublished poem of ten lines, describing the process of "pickling" a difficult piano score.

230. Autograph Letter to Messrs. R. and R. Clark concerning an edition of "Travels with a Donkey"; dated "Bournemouth June 5th 1886."

Inserted in a copy of "Travels with a Donkey."

231. Autograph Letter to W. B. Hole, commending his illustrations for "Kidnapped."

Inserted in a copy of "Kidnapped."

32. Autograph Letter to the Reverend Maurice Wilson concerning the character of Dr. Jekyll; envelope postmarked "Saranac Lake, Mar. 30, 1888."

PORTRAITS AND PERSONAL
RELICS

233. Photograph of Robert Louis Stevenson at the age of ten, standing beside his Father, who is seated, with a pet dog on the floor at his other side.

On the back of the photograph, which was taken by Moffat in Edinburgh, Stevenson's Mother has written, "Thomas Stevenson, R. L. Stevenson & Coolin, 1860."

234. Photograph of a charcoal drawing by Mrs. Stevenson of Stevenson at the age of twenty-six.

235. Etched Portrait by Thomas Johnson of Stevenson at the age of twenty-three, from a carte de visite.

Signed proof, "From T. Johnson to E. B. Holden, Esq. For a book of 125 copies not yet published."

236. Etched Portrait by Thomas Johnson.

Signed proof, "To E. C. Stedman."

ROBERT LOUIS STEVENSON.

37. Etched Portrait by Samuel Hollyer.
38. Rectangular Bronze Stevenson Medalion by Augustus Saint-Gaudens.
39. Circular Bronze Stevenson Medallion by Augustus Saint-Gaudens.
40. Miscellaneous Portraits of Stevenson.
41. Photographs of Mr. and Mrs. Thomas Stevenson (Father and Mother of Robert Louis Stevenson), the latter taken in Samoa, with the native wreath about her neck.
42. A Lock of Stevenson's Hair, cut when he was five years old.
Preserved in the original envelope, on which his Mother wrote, "R. L. S. 1855."
43. Stevenson's Calling Card: "Robert Louis Stevenson. Athenæum Club."
44. Original Pen and Pencil Drawn Map, with description in Stevenson's handwriting of military operations for the

army of tin soldiers, used during the Kriegspiel games played by Stevenson and his stepson, Lloyd Osbourne, at Davos Platz, in the early eighties.

245. Original Pencil Design for the Cover of "The Ebb Tide," differing slightly from the one finally used for the book.
246. Original Painting in Oils by N. C. Wyeth, representing Long John Silver and Hawkins ("Treasure Island"): "To me he was unweariedly kind."
247. Water Color Sketch, made by J. D. Strong at Samoa, and presented by Stevenson to Miss Annie H. Ide, on her first "adopted birthday" (see also Nos. 224-225).
248. A Printed Order, "To Storekeepers and Others," used by the Stevenson family in ordering supplies in Samoa.
249. Stevenson's Prayer Book, used at Vailima, with his name written by his Mother upon the fly-leaf.

75
CATALOGUE OF AN EXHIBITION
ILLUSTRATIVE OF THE TEXT OF
HAKESPEARE'S PLAYS

AS PUBLISHED IN EDITED EDITIONS; TOGETHER
WITH A LARGE COLLECTION OF
ENGRAVED PORTRAITS
OF THE POET



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

NEW YORK
THE GROLIER CLUB

APRIL 6-29
1916

FOREWORD

THE GROLIER CLUB joins the many literary associations, libraries and the English-speaking world generally in honoring the memory of William Shakespeare on the occasion of the Tercentenary of his death, and presents to its members and their friends an exhibition illustrative of the development of the text of the plays of the great master, from the First Folio of 1623 to the monumental Variorum Edition of Dr. Furness, whose first volume appeared in 1871.

The First Folio of 1623 was printed partly from the earlier Quartos and partly from the manuscript copies in the hands of the players, and consequently did not have the careful editing that the First Folio of Ben Jonson's "Workes" (1616) enjoyed at the hands of the author. Hence, there were many errors, in part due to careless printing, as well as to inaccuracy in transcribing the playhouse copies. The editors, from Rowe in 1709 to the present day, have been busily engaged in corrections and

FOREWORD

emendations, and many a fine controversy has been the result. The first editions of the work of the learned editors appear in this exhibition, and form an interesting view of the great industry and scholarship devoted to the elucidation of Shakespeare's text.

The Stratford Bust and the Droeshout Print, issued on the title-page of the First Folio, 1623, must ever remain the only portraits of Shakespeare which have practically the endorsement of his contemporaries. Many others have been brought forward and have had their advocates. Engravings of many types and varieties are here exhibited, and it is believed that never before have so many engraved portraits of Shakespeare (over four hundred) been brought together.

As is usual, the members of the Club have furnished most of the articles here exhibited, with the exception of several volumes of importance kindly contributed by the Library of Columbia University, acknowledgment of which is gratefully made.

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PART I
EDITED EDITIONS
1623-1871

THE FOUR FOLIOS, 1623-1685

In 1623, seven years after the death of William Shakespeare, the first attempt was made, by a number of printers and stationers with the co-operation of his fellow actors, to give to the world a complete edition of his Plays. The result was the First Folio Edition, containing all of the thirty-seven plays which are now considered to be wholly or in part by Shakespeare, with the exception of *Pericles*, which was added to the third edition in 1664. The plays which are generally considered to be not entirely by Shakespeare are *Pericles*, *Titus Andronicus*, the three parts of *Henry VI*, and *Henry VIII*. Whether portions of *The Taming of the Shrew* and *Timon of Athens* may be by other hands is a debated question.

Sixteen of the thirty-six plays in the volume had already been published separately in quarto form. For eight of these, however, the editors of the folio introduced different texts. The following twenty were here printed for the first time from manuscripts, which unfortunately have not come down to us: *The Tempest*, *Two Gentlemen of Verona*, *Measure for Measure*, *Comedy of Errors*, *As You Like It*, *All's Well that Ends Well*, *Twelfth Night*, *The Winter's Tale*, *Henry VI* (Pt. I, and new versions of Pts. II

and III), *Henry VIII*, *Coriolanus*, *Timon of Athens*, *Julius Cæsar*, *Macbeth*, *Anthony and Cleopatra*, *Cymbeline*, *King John*, and *Taming of the Shrew*.

Though only the names of Isaac Jaggard (printer) and Ed. Blount (stationer), are mentioned in the imprint, we learn from the colophon that the risk of publication was shared with them by W. Jaggard, I. Smithweeke (Smethwicke), and W. Aspley. John Heminge and Henry Condell who signed the dedication and address to the reader were two actor-managers mentioned in Shakespeare's will, to whom much of the credit of the undertaking is due. It is thought that at least five hundred copies were originally printed, and that they were sold at a pound a copy. Of nearly two hundred which survive, only fourteen, according to Sir Sidney Lee, are in perfect condition.

Of all concerned in the enterprise, Mr. Alfred W. Pollard has written: "It is true that their editorial ideas were merely formal and ceremonial, and that even these were only partially carried out . . . In a word, they were very human persons, soon weary of well doing, and with not a conception that they were dealing with the greatest of all English books. But they preserved some twenty of Shakespeare's plays from total destruction and printed greatly improved texts of several others, and for these inestimable benefits, had each of the venturers received the whole proceeds of the edition as his share of the profits, who shall say that they

would have been overpaid?" *Shakespeare Folios and Quartos, 1909.*

Mr. William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies. [Portrait by Droeshout.] London. Printed by Isaac Iaggard, and Ed. Blount. 1623.

Folio. First folio edition. Portrait by Martin Droeshout on title-page (for description, see Pt. II, Nos. 54-57).

The arrangement of the nine preliminary leaves has caused much controversy. The copy shown was formerly in the collection of the Duke of Roxburghe, and later was owned by the Duke of Devonshire. It is the one which was used for Sir Sidney Lee's photographic facsimile, 1902.

Reprints of the First Folio were issued in 1807 (far from exact), in 1861-1864 by Lionel Booth, in 1866 by Howard Staunton, in 1876 (reduced facsimile) by J. O. Halliwell-Phillips, in 1902 (photographic facsimile) by Sir Sidney Lee, and in 1910 by Methuen & Co. Reprints of the Second, Third and Fourth Folios were brought out by Methuen & Co. in 1904-1905.

Nine years after the publication of the First Folio, the demand for a new edition warranted the issue of a "New Impression" by a syndicate of five stationers, several changes having taken place among the owners of Shakespeare copyrights. Each of the five publishers had a special

title-page, giving his own name, without the other four, in the imprint of the copies which he took as his share. The colophon in all known copies, however, mentions the five names, John Smethwicke, William Aspley, Richard Hawkins, Richard Meighen, and Robert Allot. The edition was printed by Thomas Cotes. Copies with the Allot imprint are the most common, and Meighen's are the rarest. The portrait on the title-page is printed from the same plate as the portrait in the First Folio. An effort seems to have been made to edit the text, probably by the ordinary corrector of the press, but no important changes occur.

- 2 Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The Second Impression. [Portrait by Martin Droeshout] London, Printed by Tho. Cotes, for Robert Allott, and are to be sold at his shop at the signe of the Blacke Beare in Pauls Church-yard. 1632.

Folio. Second edition, Allot imprint. Portrait by Droeshout on title-page.

- 2a Another Copy. Aspley imprint.

With the Restoration came a new demand for books of plays, and in 1663 Philip Chetwinde published a reprint of the Second Folio, the title-page appearing in two states, with and without the portrait. Shortly after the volume

appeared it was realized that seven plays which had been printed in Shakespeare's lifetime, with either his name or initials attached, had never been included in the collected editions; and Chetwinde forthwith issued the unused sheets of his edition, with a new title-page (dated 1664) from which the portrait was removed to leave room for the list of new plays, which were added at the end of the book. All except *Pericles* have since been rejected by students of Shakespeare.

The rarity of this Third Folio has led to the supposition that a large number of copies were destroyed in the Great Fire of London, 1666.

- 3 Mr. William Shakespear's Comedies, Histories, and Tragedies. Published according to the true Original Copies. The Third Impression. And unto this Impression is added seven Playes, never before Printed in Folio. viz. Pericles Prince of Tyre. The London Prodigall. The History of Thomas L^d. Cromwell. Sir John Oldcastle Lord Cobham. The Puritan Widow. A York-shire Tragedy. The Tragedy of Locrine. London, Printed for P. C. 1664.

Folio. Third edition, second issue, with additional plays. Portrait by Droeshout as frontispiece, with Jonson's verses below.

The fourth and last of the seventeenth century folio editions of Shakespeare is a reprint of the

third, with but few corrections, and a number of new mistakes. The seven new plays are included and mentioned in the title, as in the second issue of the Third Folio, and the portrait faces the title.

- 4 Mr. William Shakespear's Comedies, Histories, and Tragedies . . . The Fourth Edition. London, Printed for R. Herringman, E. Brewster, R. Chiswell, and R. Bentley, at the Anchor in the New Exchange; and at the Crane, and Rose and Crown in St. Pauls Church-Yard, and in Russell-Street Covent Garden. 1685.

Folio. Fourth edition. Portrait by Droeshout, with Jonson's verses below, as frontispiece.

A variation of the imprint omits Chiswell's name, and a third form of imprint contains Herringman's name alone.

NICHOLAS ROWE'S EDITION, 1709

To Nicholas Rowe, poet laureate and dramatist, we owe the first attempt to edit Shakespeare in the modern sense. Although the text is based mainly on the Fourth, and worst, Folio, his claim to have "rendered many places intelligible that were not so before" is justified. An early Quarto of *Romeo and Juliet*, and a late *Hamlet* gave him some suggestions. He modernized spelling, punctuation and grammar, added lists of *dramatis personæ* and improved the division of the acts and scenes.

Rowe's edition is the first to contain a biography of the poet, the details of which he com-

missioned Betterton, the actor, to collect for him in and around Stratford; the first with illustrations to the plays; and the first to bear the name of its editor. The plays were printed in the same order as in the Fourth Folio, with *Pericles* and the six spurious pieces brought together at the end.

Rowe was a man of great cultivation and linguistic attainments, as well as "a comely personage and a very pretty sort of man." His portrait was twice painted by Kneller. For his Shakespearian labors, Nichols says that he received thirty-six pounds, ten shillings.

- 5 Works . . . Adorn'd with cuts. Revis'd and corrected, with an Account of the Life and Writings of the Author. By N. Rowe, Esq; London: Printed for Jacob Tonson . . . 1709.

Octavo. Six volumes. Portraits (Chandos type by Van der Gucht and the Stratford bust; see Pt. II, Nos. 135 and 3), plates.

A few sets were printed on large paper.

In 1710, a supplementary volume, containing the poems, was issued by Edmund Curll. A new edition in eight volumes, with a supplementary ninth, appeared in 1714.

- a Another Copy. Printed on large paper.

ALEXANDER POPE'S EDITION, 1723-1725

Alexander Pope's edition of Shakespeare is one of the proofs that a poet is not necessarily a good critic of poetry. The work was undertaken for

Jacob Tonson, the publisher, and Pope, while appreciating the magnitude of the task, had little taste for the drudgery which it entailed; the preface is the only part of the work on which he spent his best efforts. While showing his acquaintance with the First Folio and many of the Quartos (he listed those of which he made use), his text is based, for the most part, on Rowe, although he omits *Pericles* and the six spurious plays. The life by Rowe is included, as well as an index of characters, etc., and a list of subscribers; and, for the first time, the "place" of each scene is indicated.

Pope's innovations in the text are numerous, and his omissions, as in the case of the line, "Sleep that knits up the ravell'd sleeve of care," are often incomprehensible. While in the main his changes were arbitrary, a good number of his conjectures have been generally accepted, and many lines owe their metrical arrangement to him. He received from Tonson for the task £217, 10 s., but the edition was a financial failure, many copies selling for sixteen shillings, instead of the original price, six guineas. Its defects were mercilessly exposed by Lewis Theobald in his *Shakespeare Restored*, 1726, Pope retaliating by making Theobald the hero of *The Dunciad* (see Nos. 7 and 8).

- 6 Works . . . Collated and corrected by the former Editions, By Mr. Pope. London: Printed for Jacob Tonson . . . [1723-]1725.

Quarto. Six volumes. Two portraits by Vertue

(Stratford bust and Welbeck miniature; see Pt. II, Nos. 4 and 345).

Seven hundred and fifty sets were printed. The separate title-pages are dated 1723.

A supplementary volume, 1725, contains the poems, edited by George Sewell, an essay on the stage and a glossary.

A second edition, so-called in the title, appeared in 1728 in nine volumes, including the poems and the spurious plays. Sewell's name is added to the title-page. A piratical edition had been brought out in Dublin, the first of Shakespeare's works to be published in Ireland, dated 1725-1726. Pope's version was used also for the first complete Scottish edition, printed in 1766 at Glasgow by the Foulis brothers, who had previously issued plays in separate volumes, 1752, etc. At the suggestion of David Garrick, a reissue of Pope's edition was printed at Birmingham in 1768 from Baskerville's types, and sold at the Stratford jubilee of 1769.

- 7 Shakespeare restored: Or, A Specimen of the Many Errors, as well Committed as Unamended, by Mr. Pope in his late Edition of this Poet . . . by Mr. Theobald . . . London: Printed for R. Francklin . . . 1726.

Quarto. First edition.

The work is a critical examination of *Hamlet* in which Theobald exposed the defects of Pope's edition. He boasted that he (Theobald) would be able to give five hundred emendations which would escape any other editor who might undertake a version of Shakespeare. One of his most notable changes is in the account of Falstaff's death

(*Henry V*), where "a table of green fields" is made to read "a' babbled of green fields." In his second edition Pope adopted many of Theobald's corrections, and then began his campaign against Theobald, which culminated in *The Dunciad*.

- 8 [Pope, Alexander.] *The Dunciad. An Heroic Poem. In Three Books.* Dublin, Printed, London Reprinted for A. Dodd. 1728

Octavo. First edition, first issue, with the first line, "Book and the man I sing," and verso of H2 blank.

Pope's revenge for the *Shakespeare Restored* of Theobald, who is held up to ridicule as the dull and pedantic hero of the *Dunciad*.

LEWIS THEOBALD'S EDITION, 1733

It is usually conceded that the text of Shakespeare owes more to Theobald than to any other early editor. Though unsuccessful as a writer of original poetry and prose, he proved himself remarkably acute and ingenious in textual criticism, and introduced more than three hundred corrections and emendations which have been accepted as authoritative.

"In dealing with admitted corruptions," writes Sidney Lee, "Theobald remains unrivalled, and he has every right to the title of the Porson of Shakespearian criticism. His principles of textual criticism were as enlightened as his practice was ordinarily triumphant."

Theobald's editorial profits amounted to more

than £650, in startling contrast to the small sums received by other editors. The sale of his work was enormous.

-) Works . . . Collated with the oldest copies and corrected. With Notes explanatory and critical by Mr. Theobald. London: Printed for A. Bettesworth, and C. Fitch, J. Tonson . . . 1733.

Octavo. Seven volumes. Portrait by Duchange (Chandos-Arland; see Pt. II, No. 156). [This edition is generally, and probably incorrectly, described as containing plates.]

Seventy-five sets were printed on large paper.

-) Works . . . With Notes explanatory and critical by Mr. Theobald. The second edition. London: Printed for H. Lintott, C. Hitch, J. & R. Tonson . . . 1740.

Second edition.

Duodecimo. Eight volumes. Portrait by G. Van der Gucht (Chandos; see Pt. II, No. 162), and plates by Van der Gucht after Gravelot.

Theobald's work was republished with a new title in 1857, and several times during the next twenty-five years.

SIR THOMAS HANMER'S EDITION,

1744

Shakespeare's fourth editor has been described as a "sensible, impracticable, honest, formal, disagreeable man, whose great merit was loving his country." He was Speaker of the House of Commons in 1714, and on retiring devoted his

leisure to the study of Shakespeare's plays, though he does not seem to have consulted the early editions, founding his work on Pope and Theobald. While possessing little literary knowledge, his native ingenuity led him to make some sensible emendations, which have been followed, but his edition has almost no critical value.

It was, however, handsomely printed at the Oxford University Press, and was the first Shakespeare, says Mr. Dibdin, "which appeared in any splendid typographical form . . . The first edition was a popular book and was proudly displayed in morocco binding in the libraries of the great and fashionable."

- II Works . . . carefully Revised and Corrected by the former Editions and Adorned with Sculptures designed and executed by the best Hands. Oxford: Printed at the Theatre, 1744.

Quarto. Six volumes. Three portraits by Gravelot (Chandos, Westminster monument, and Stratford bust; see Pt. II, Nos. 165, 392, and 5), and plates by Gravelot after Hayman.

Some copies are dated 1743-44. A few sets were printed on large paper.

A second edition (so called on the title-page) appeared in 1770-1771. This also was issued on large paper, copies being in the Warwick Castle and Jaggard collections. A few copies are entirely dated 1771.

BISHOP WARBURTON'S EDITION, 1747

William Warburton, afterwards Pope's literary executor, had sympathized with Theobald in his controversy with Pope, but had later quarreled with Theobald and Hanmer, accusing them both of plagiarism in his own edition of Shakespeare. "He eulogized Pope, whose name he placed by the side of his own on the title-page," writes the Rev. Ernest Walder, in the *Cambridge History of English Literature*, "only, however, to depart from his text, while he denounced Theobald only to adopt his edition as a basis."

Warburton was boastful and incompetent (note "the *genuine* text . . . is here *settled*" of his title-page), and many of his conjectures as to the text are nonsensical, though a few have been adopted. He was severely and effectually criticized by John Upton, Zachary Grey and Benjamin Heath, but his most able commentator was Thomas Edwards, for whose "Supplement to Warburton's Edition," renamed "The Canons of Criticism," see No. 13.

- 2 Works . . . The Genuine Text (collated with all the former Editions and then corrected and emended) is here settled; being restored from the Blunders of the first Editors, and the Interpolations of the two Last: With a Comment and Notes, Critical and Explanatory. By Mr. Pope and Mr. Warburton. London: Printed for J. & P. Knapton . . . 1747.

WILLIAM SHAKESPEARE

Octavo. Eight volumes. Portrait by Vertue (Chandos; see Pt. II, No. 137).

This was issued also in Dublin the same year.

- 13 [Edwards, Thomas.] A Supplement to Mr. Warburton's Edition of Shakespeare. Being the Canons of Criticism, and Glossary collected from the Notes in that celebrated Work and proper to be bound up with it. By another Gentleman of Lincoln's Inn. London: M. Cooper, 1748.

Octavo. First edition.

Thomas Edwards's famous criticism of Warburton's edition. It was renamed "Canons of Criticism" in the third edition, 1748, and had gone through seven editions by 1765.

SAMUEL JOHNSON'S EDITION, 1765

Although described as at press in 1757, the great lexicographer's edition of Shakespeare, with text based on Warburton's, did not appear until October, 1765, and was then, perhaps, hastened by Churchill's allusion in *The Ghost*:

"He for subscribers baits his hook
And takes your cash, but where 's the book?"

Johnson made no startling discoveries, but he restored some passages from the quartos which had been omitted in the folios, giving his text a distinct value. His well-known preface shows his appreciation of Shakespeare's greatness. He is said to have received £375 for the first, and £100 for the second issue.

EDITED EDITIONS

Plays . . . With the Corrections and Illustrations of Various Commentators. To which are added Notes by Sam. Johnson. London: Printed for J. & R. Tonson . . . 1765.

Octavo. Eight volumes. Portrait by Vertue (Chandos; see Pt. II, No. 137).

Reissued in 1768. A piratical edition had appeared in Dublin in 1766.

(See also under George Steevens.)

Plays and Poems . . . corrected from the latest and best London Editions, with Notes by Samuel Johnson, L.L.D. To which are added a Glossary and the Life of the Author. Embellished with a striking Likeness from the Collection of his Grace the Duke of Chandos. First American Edition. Philadelphia: Printed and sold by Bioren & Madan, 1795[-1796].

Duodecimo. Eight volumes. Portrait by R. Field (Chandos; see Pt. II, No. 265).

The first American edition of Shakespeare, and the first collected edition to be produced outside of Great Britain. The portrait is probably the first one of Shakespeare to be engraved in America.

EDWARD CAPELL'S EDITION,

1767-1768

Edward Capell devoted over twenty years with untiring zeal to the preparation of his edition, and is said to have transcribed the whole of Shakespeare ten times. A scientific critic, he made a thorough study of the early Quartos and

First and Second Folios, producing more scholarly results than any of his forerunners. He was the first to attach due importance to the first editions of those plays which were issued separately in quarto before the appearance of the First Folio in 1623. He also investigated the principles of Shakespeare's versification, and his arrangement of many of the lines has been generally adopted, as in the first scene of *Hamlet*: "Give you good night," etc.

Capell's own conjectures, however, were not fortunate, and his clumsy style of writing prompted Johnson to say that he "gabbled monstrously."

His "Notes," the publication of which was completed in 1783, two years after his death, are sufficient proof of his untiring industry, for which later editors owe him an enormous debt. He had collected a valuable library of Shakespeareana, including many Quartos, which he presented to Trinity College, Cambridge, where the manuscript of his work is preserved.

- 16 Mr. William Shakespeare his Comedies, Histories, and Tragedies, set out by himself in quarto or by the Players his Fellows in folio, and now faithfully republish'd from those Editions in ten volumes octavo; with an Introduction. Whereunto will be added, in some other volumes, Notes critical and explanatory and a Body of Various Readings entire . . . London: Printed by Dryden Leach for J. & R. Tonson in the Strand, [1767-1768].

Small octavo. Ten volumes. Medallion por-

EDITED EDITIONS

trait by J. Miller (Chandos; see Pt. II, No. 182a), in vol. I, p. 74 of Introduction.

Large paper copy. Only one other is recorded. An introduction, with *Table of his Editions*, is prefixed to the first volume.

Notes and Various Readings to Shakespeare. . . . London: Printed by H. Hughes, [1779–1783].

Quarto. Three volumes. Portrait of Capell.

Although Capell promised these notes and readings in the title-page of his edition, it was not until 1774 that he brought out the first part. Meeting with little success, he recalled the impression and decided to publish the work by subscription in three volumes, the first two of which appeared in 1779. The last, entitled *The School of Shakespeare*, did not come out until 1783, two years after Capell's death. The additions are by John Collins.

GEORGE STEEVENS'S EDITION, 1773

(WITH SAMUEL JOHNSON)

George Steevens's first contribution to Shakespearian research was a reprint of a collection of quarto plays, many of them borrowed from David Garrick's library, 1766. Impressed by the editor's exceptional intelligence and antiquarian knowledge, Dr. Johnson accepted Steevens's offer to prepare a new version of his edition with more careful annotations. The result was considered the best edition that had appeared up

to that time, and was long regarded as the standard, the illustrative quotations from the works of Shakespeare's contemporaries being of especial value.

Although both names appear on the title-page, Johnson's share in the undertaking seems to have been purely advisory. Steevens, however, injured the appreciation of his work by an exhibition of bad taste and temper in his allusions to his predecessors, especially Capell, from whose text he borrowed largely. As he grew older his malicious treatment of those with whom he quarreled increased, and, in later editions of his work, won for him the title of the "Puck of Commentators."

His large collection of Shakespeariana was dispersed at auction in 1800.

- 18 Twenty of the Plays of Shakespeare. Being the whole Number printed in Quarto during his Life-time, or before the Restoration . . . London: Printed for J. & R. Tonson . . . 1766.
Octavo. Four volumes.

A few copies were printed on large paper.

- 19 Plays . . . With the Corrections and Illustrations of Various Commentators. To which are added Notes by Samuel Johnson and George Steevens. With an Appendix. London: Printed for C. Bathurst . . . 1773.

Octavo. Ten volumes. Portrait by Vertue (Chandos; see Pt. II, No. 137).

The appendix was by Richard Farmer, the "forerunner of Steevens and Malone," whose

EDITED EDITIONS

Essay on the Learning of Shakespeare had appeared in 1767.

So-called second, third and fourth editions appeared during the editor's life-time, in 1778, 1785, and 1793 respectively. That of 1778 contained Edmund Malone's *Essay on the Chronology of Shakespeare's Plays*, while that of 1785 was revised by Isaac Reed. The so-called fifth and sixth editions, 1803 and 1813, have been named by booksellers the First Variorum and Second Variorum. The former was prepared by Isaac Reed (see No. 24), and the second is mainly a reprint of it.

Dramatic Writings . . . With the Notes of all the various Commentators; printed complete from the best Editions of Sam. Johnson and Geo. Steevens . . . London: Printed for, and under the Direction of, John Bell . . . 1786[-1788].

Duodecimo. Twenty volumes. Portraits, plates. Volumes one and two are entitled: *Prolegomena to the Dramatic Writings of Will. Shakspeare*.

Large paper copy, with proof plates in additional (twenty-first) volume.

JOSEPH RANN'S EDITION, 1786-1794

Joseph Rann, under whose auspices a handsome edition was brought out by the Clarendon Press, was Vicar of St. Trinity, in Coventry. Rann's "Notes" consist of little more than verbal suggestions in footnotes.

- 21 Dramatic Works . . . With Notes by Joseph Rann . . . Oxford: At the Clarendon Press, 1786[-1794].

Octavo. Six volumes.

EDMUND MALONE'S EDITION, 1790

Edmund Malone was a painstaking, but not a brilliant editor, whose work was eulogized by Burke, but described by Walpole as "the heaviest of all books . . . with notes that are an extract of all the opium that is spread through the works of all the bad playwrights of that age." However, he made great contributions to our knowledge of the early English stage, and threw much light on the sources and chronology of Shakespeare's plays.

His first contribution to the subject was an essay on the chronology of the plays which was published in Steevens's edition of 1778, and two years later, as a supplement to this edition, he issued two volumes containing a history of the English stage and reprints of the poems, *Pericles*, the six spurious plays, and Arthur Broke's *Romeus and Juliet*. He afterwards quarreled with Steevens, and brought out his own edition in 1790. Here, the poems are added, and *Pericles* first admitted as authentic, while the six plays added in the Third and Fourth Folios are definitely left out as spurious.

Malone's *Dissertation on the Three Parts of King Henry VI* appeared in 1787. His

library, containing one of the best Shakespeare collections ever brought together, was presented to the Bodleian Library, Oxford, by the brother of the editor.

- 22 Plays and Poems . . . collated verbatim with the most authentick copies . . . With the Corrections and Illustrations of Various Commentators, to which are added, an Essay on the Chronological Order of his Plays; an Essay relative to Shakspeare and Jonson; a Dissertation on the Three Parts of King Henry VI; an Historical Account of the English Stage; and Notes; by E. Malone. London: Printed by H. Baldwin for J. Rivington & Sons . . . 1790.

Octavo. Ten volumes in eleven. Portraits (Shakespeare's, by C. Knight, of the Chandos type; see Pt. II, No. 192), plates, woodcuts.

This was reprinted in Dublin in 1794. Malone died before the completion of his revised edition, which was issued by James Boswell, the younger, in 1821 (see No. 26).

SOME NINETEENTH CENTURY EDITIONS

- 23 Dramatic Works . . . Revised by George Steevens. London: Printed by Bulmer & Co. . . . for John & Josiah Boydell . . . 1802.

Folio. Eighteen parts in nine volumes, containing Boydell's series of one hundred plates after the leading English artists of the time.

Issued in parts, from 1791 to 1802. The prospectus of 1786 stated that a foundry, ink factory and

printing house were specially erected for making this edition. The plates were issued separately in 1802. The original paintings by Reynolds, Bunbury, Westall, and others, "filled the great Shakespeare Gallery in Pall Mall, and made the name of Boydell famous."

- 24 Plays . . . With the Corrections and Illustrations of various Commentators. To which are added Notes by Samuel Johnson and George Steevens. Fifth edition. Revised and augmented by Isaac Reed, with a glossarial index. London: Printed for J. Johnson . . . 1803.

Octavo. Twenty-one volumes. Portrait by Neagle (Felton; see Pt. II, No. 103).

Called by booksellers the "First Variorum." The reprint of 1813 is known as the "Second Variorum"; it is called on the title-page the sixth edition of Steevens. Copies were issued on large paper.

- 25 Plays . . . London: Printed by T. Davison for Peter Wynne & Son . . . 1807.

Octavo. Eight volumes. Woodcuts by Thurston and Nesbit.

Two supplementary volumes of readings and notes were added to this issue. The first edition with woodcuts by Thurston appeared in 1803-1805.

- 26 Plays and Poems . . . with the Corrections and Illustrations of various Commentators; comprehending a Life of the Poet and an enlarged History of the Stage by the late Edmund Malone, with a new glossarial index. London: F. C. & J. Rivington . . . 1821.

Octavo. Twenty-one volumes. Portraits (Chandos, Hilliard miniature and Stratford bust), facsimiles.

This edition, upon which Malone had long been engaged, was completed after Malone's death, by James Boswell, son of Dr. Johnson's biographer. It is commonly known as the "Third Variorum," or Boswell's Malone, and is a most valuable contribution to Shakespearian scholarship.

"Boswell's chief service to the text was his final vindication of the reading 'Like the base Indian,' in 'Othello.'"

Plays . . . London: William Pickering . . . 1825.

Type-page, $2\frac{3}{4} \times 1\frac{3}{8}$ inches. Nine volumes.

One of Pickering's diamond type editions, until 1908 the smallest form in which Shakespeare had appeared.

3 Dramatic Works . . . to which is prefixed a Life of the Author by W. Harness. London: Saunders & Otley . . . 1825.

Octavo. Eight volumes. Portrait by Swaine (Droeshout).

A scrupulously impartial edition. It was reprinted for Saunders in 1830, and again in 1833, with plates by Heath.

9 Dramatic Works . . . With Notes, original and selected, by Samuel Weller Singer, F.S.A., and a Life of the Poet by Charles Symmons. Chiswick: Printed by C. Whittingham for Wm. Pickering, 1826.

Duodecimo. Ten volumes. Portrait, and sixty woodcuts by Thompson, after Stothard and others.

The first edition to contain Singer's notes, with text founded mainly on Malone. A popular edition, especially in America, and often republished. Singer was the first to question the genuineness of Collier's manuscript notes in the so-called Perkins folio.

- 30 Plays and Poems . . . with Life, Dr. Johnson's Preface [etc.] London: A. J. Valpy . . . 1832-[1834].

Duodecimo. Fifteen volumes. Portraits by Freeman and Starling (Chandos; see Pt. II, Nos. 222 and 264b), and outline plates from Boydell's 1802 edition.

The first edition under the auspices of A. J. Valpy; called the "Cabinet Pictorial Edition."

- 31 Pictorial Edition of the Works of Shakespeare, edited by Charles Knight. London: C. Knight & Co., 1838[-1843].

Royal octavo. Eight volumes, published in fifty-six parts. Numerous woodcuts after Harvey and others.

The first edition edited by Knight, often reissued under various designations, "Library edition," 1842-1844, "National edition," 1851-1853, etc. It includes a biography, music to the songs, doubtful plays, etc.

- 32 Works . . . revised from the best Authorities. With a Memoir and Essay on his Genius by Barry Cornwall . . . Illustrated with Engravings on Wood from Designs by Kenny Meadows. London: R. Tyas, 1839[-1843].

Royal octavo. Three volumes. Numerous woodcuts after designs by Kenny Meadows.

EDITED EDITIONS

Edited by B. W. Procter (Barry Cornwall) and published in parts. A few copies were printed on India paper, on one side of the leaf only, with proofs of the illustrations.

- 33 Works . . . The Text formed from an entirely new Collation of the old Editions; with the various Readings, Notes, Life of the Poet, and a History of the Early English Stage by John Payne Collier. London: Whittaker & Co, 1841[-1844].

Octavo. Eight volumes.

The first edition edited by John Payne Collier. To it is sometimes added, as a ninth and supplemental volume, Collier's "Notes and Emendations," embodying the results of his forgeries (see next number).

- 34 Notes and Emendations to the Text of Shakespeare's Plays from early Manuscript Corrections in a Copy of a Folio 1632 in the possession of John Payne Collier. London: Shakespeare Society, 1852

Octavo. xxviii, 512 pp. Facsimile.

Accompanied by the "Perkins Folio," 1632, containing the early manuscript corrections mentioned in the title. These were proved, after much controversy, to be an elaborate forgery, probably perpetrated by Collier himself.

- 35 Shakespeare's Plays . . . With his Life. Edited by Gulian C. Verplanck . . . New York: Harper & Brothers . . . 1847.

Royal octavo. Three volumes. Portraits, woodcuts.

Verplanck was the first American writer to undertake an original critical edition. His work, however, is founded on Collier, and the illustrations are borrowed from Knight's edition of 1838-43. It was issued in parts, beginning in 1844.

- 36 Works . . . With Introductions, Notes original and selected, and Life of the Poet by H. N. Hudson. Boston: J. Munroe & Co . . . 1851 [-1856].

Duodecimo. Eleven volumes. Portrait (Chandos), woodcuts.

The first edition produced by H. N. Hudson. It was revised and issued in twenty volumes as the Harvard edition, in 1881.

- 37 Works . . . the Text formed from a new Collation of the Early Editions; to which are added all the original Novels and Tales on which the Plays are founded; copious archaeological Annotations on each Play; an Essay on the formation of the Text; and a Life of the Poet. By James O. Halliwell . . . The Illustrations and Wood Engravings by Frederick William Fairholt . . . London: Printed for the Editor by C. & J. Adlard, 1853 [-1865].

Royal folio. Sixteen volumes. Portrait (Stratford bust; see Pt. II, No. 16) and illustrations by Fairholt, and facsimiles of title-pages.

Issued by subscription, the edition being limited to 150 copies, 25 of these having plates on India paper. An elaborate work, as set forth in the title, and the first issued by Halliwell, the three previous ones which bear his name being fraudulent.

Titus Andronicus and *Henry VI* are in smaller

type than the other plays, as Halliwell doubted their Shakespearian authorship.

- Werke . . . herausgegeben und erklärt von Nicolaus Delius. Elberfeld: R. L. Friderichs, 1854 [-1865].

Octavo. Eight volumes. Portrait in Vol. VIII.

English texts, with notes and introductions in German. "Delius's text, although it is based mainly on the Folios, does not neglect the Quartos and is formed on sound critical principles." Lee, *Life of William Shakespeare*, 1916.

Delius also issued a one-volume edition in 1854.

- 9 Works . . . The Text revised by Alexander Dyce. London: E. Moxon . . . 1857.

Octavo. Six volumes. Portrait (Stratford bust).

The first edition under the editorship of Alexander Dyce, a notable student of Elizabethan literature and drama. His edition "has many new and valuable illustrative notes and a few good textual emendations, as well as a useful glossary; but Dyce's annotations are not always adequate, and often tantalize the reader by their brevity."

- 10 Works . . . The Plays edited from the Folio of MDCXXIII., with various Readings from all the Editions and Commentators; Notes, Introductory Remarks [etc.] . . . by Richard Grant White. Boston: Little, Brown & Co, [1857] -1866.

Octavo. Twelve volumes. Two portraits.

The first edition edited by Richard Grant White, and the best American edition which appeared up to that date. It was reissued as the Riverside Shakespeare in 1883.

- 41 Plays . . . edited by Howard Staunton; the Illustrations by John Gilbert, engraved by the Brothers Dalziel. London: G. Routledge & Co., 1858 [-1860]

Royal octavo. Three volumes. Portrait (Stratford bust; see Pt. II, No. 29), and woodcuts after John Gilbert.

The first edition undertaken by Howard Staunton, a keen textual critic and student of stage history.

- 42 Works . . . edited by William George Clark, John Glover [and William Aldis Wright]. Cambridge and London; Macmillan & Co., 1863[-1866].

Octavo. Nine volumes.

The first edition of the Cambridge Shakespeare, which "exhaustively notes the textual variations of all preceding editions, and supplies the best and fullest *apparatus criticus*." A third edition appeared in 1891-1893.

The best one-volume edition, the Globe, first issued in 1864, is based on this Cambridge edition.

- 43 New Variorum Edition . . . edited by Horace Howard Furness [and H. H. Furness jun.] Philadelphia; J. B. Lippincott & Co . . . 1871 [-1913].

Royal octavo. Eighteen volumes.

The New Variorum Shakespeare, which "supercedes all previous versions . . . in fulness and richness of references, and in copiousness of extracts from the vast mass of books illustrating the poet."

PART II
PORTRAITS

ENGRAVED PORTRAITS OF SHAKESPEARE

No representation of Shakespeare, made during his lifetime, is positively known to exist. Only two—the Stratford Bust and the Droeshout Engraving—are known to have been executed within a few years after his death and with the approbation, in all probability, of his family and friends. That these two honestly preserve his features seems indisputable.

Various alleged portraits, possessing greater or less claim to authenticity, as well as a multitude of supposititious and fraudulent ones, have been frequently engraved. The present exhibition includes examples of all the important types, and of many that can present no claim to recognition. The prints have been grouped according to type. An attempt has been made at chronological arrangement of each group, but for obvious reasons it has often been found necessary to depart from that order.

Dimensions are given in inches, the height being placed first, and refer only to the engraved work, exclusive of inscriptions or plate-marks.

B=Catalogue of Engraved British Portraits
. . . in the British Museum, 1908-14.

THE STRATFORD BUST

This bust, "really a half length statue, with its structural wall monument," is in the choir of Holy Trinity Church, Stratford. It is of soft stone, and was carved prior to 1623 by Garret and Nicholas Johnson, who are said to have been commissioned by Shakespeare's son-in-law, and was probably seen by Mrs. Shakespeare. Although the monument was repaired in 1649 and again in the eighteenth century, there seems little reason to believe that the bust itself was extensively altered. The forehead is high and bald with hair massed about the ears, and the upper lip, on account of the thinness of the moustache, seems long. One hand holds a pen and the other rests upon an open book which lies on a flat cushion. Originally colored, the bust was painted white at Malone's suggestion in 1793, but the colors were restored in 1861. Much of the apparent woodenness of the face is due to the coloring, as may be seen by a comparison of photographs of the bust and the uncolored plaster cast here shown.

It was first engraved in 1656 after an inaccurate sketch by Sir William Dugdale (made in 1634), for his *Antiquities of Warwickshire*. Vertue's engraving, 1725, Gravelot's, 1744, and the Cast by George Bullock, 1814, all present variations, and will be found noted below.

ENGRAVED PORTRAITS

A Plaster Cast of the face of the Stratford Bust;
taken directly from the monument.

Size of face, 12×9 .

ANONYMOUS.

Line.

The Stratford Monument, with effigy and architectural features differing considerably from the original, the hands lying palms downward on a well stuffed cushion.

$5\frac{1}{4} \times 3\frac{1}{4}$.

Pl. to Dugdale's *Antiquities of Warwickshire*, 1656, after the author's sketch, the earliest picture of the monument which survives. The engraving was reproduced in Dugdale's second edition, 1730.

ANONYMOUS.

Line.

Copy of preceding. Below: *p. 37 in the Life.*

$6\frac{1}{2} \times 4$.

Pl. to Rowe's edition of *Works*, 1709.

GRIGNION SCULPT.

Line.

Another copy of No. 2. *Shakspeare's Monument in the Church at Stratford upon Avon.*

B: 37. $4\frac{1}{8} \times 2\frac{3}{4}$.

Pub. by Bell, 1786; pl. to *Works*.

G. VERTUE SCULP.

Line.

The monument, with bust, with head done from the Chandos picture; rectangle.

B: 40. $8\frac{7}{8} \times 6\frac{1}{4}$.

Pl. to Pope's edition of *Works*, 1725.

WILLIAM SHAKESPEARE

- 5 H. GRAVELOT SCULP. Line.
 Same monument; mainly following Vertue's design; rectangle.
 $8\frac{5}{8} \times 5\frac{7}{8}$.
 Pl. to Hanmer's edition of *Works*, 1744.
- 6 Same Plate. Unfinished proof.
- 7 S. HARDING DEL:—A. BIRRELL SC. Line.
 The monument, with bust; with head as in monument; rectangle.
 B: 34. $5\frac{1}{2} \times 3\frac{1}{4}$.
 Pl. to Harding's *Shakespeare illustrated*, 1793.
- 8 Same Plate. Proof on large paper.
- 9 R. COOPER SCULP. Stipple.
 Same monument. *Shakespeare's Monument at Stratford on Avon*.
 4×3 .
 On engraved title-page of Oxberry's *Dramatic Biography*.
- 10 Same Plate. On title-page of *The Drama or Theatrical Pocket Magazine*. Vol. I.
 B: 35.
- 11 DRAWN & ENG^d. BY H. S. STORER.—FOR COLES
 RESIDENCES OF ACTORS. Line.
 Same monument; rectangle. *Shakespeare's Monument, Stratford on Avon*.
 $4\frac{1}{8} \times 2\frac{5}{8}$.

ENGRAVED PORTRAITS

ROCK & CO. LONDON—No. 825 *Line.*

Same monument, over view of Stratford. *Shakespeare's Monument. Stratford upon Avon.*

$3 \times 2\frac{1}{8}$.

ENGRAVED BY W. WALLIS, FROM A DRAWING IN THE POSSESSION OF J. BRITTON ESQ^R. THE FIGURE OF THE BUST BY A. WIVELL. *Line.*

Same monument; rectangle.

B: 41. $4\frac{5}{8} \times 3$.

Pub. by A. Wivell, 1827; front. to his *Inquiry into the History . . . of the Shakspeare Portraits.* (See book.)

Same Plate. Proof before inscription, engraver's name lightly etched.

ENGRAV'D BY J. NEAGLE, FROM A DRAWING BY JOS^H. BOYDELL . . . *Line.*

Same monument; rectangle. *Shakspeare's Monument in the Church at Stratford upon Avon.*

B: 39. $11 \times 6\frac{3}{4}$.

Pub. by Boydell; pl. to *Works*, 1802.

F. W. FAIRHOLT DEL. ET SC. 1852 *Stipple.*

Same monument.

$10\frac{5}{8} \times 4\frac{3}{4}$.

Pl. to Halliwell's edition of *Works*, 1853; impression on India paper.

ANONYMOUS. *Lithograph in colors.*

Same monument.

$8\frac{3}{8} \times 3\frac{7}{8}$.

WILLIAM SHAKESPEARE

18 Colored photogravure.

Same monument.

$3\frac{1}{4} \times 1\frac{1}{2}$.

19 Colored reproduction.

Same monument.

$8\frac{1}{4} \times 5$.

Front. to Lee's *Life of William Shakespeare*, 1899. (See large paper copy of book.)

20 ENGRAVED BY J. S. AGAR FROM AN ORIGINAL
DRAWING BY A. WIVELL . . . *Stipple.*

The bust of the monument, in niche, full face; rectangle. *Shakspeare. To the King's Most Excellent Majesty* . . .

B: 43. $7 \times 4\frac{3}{4}$.

Pub. by George Lawford, 1825. Proof on India paper.

21 Same Plate. Proof before letters.

22 [H. ROBINSON]

Stipple.

Similar print.

$6\frac{3}{4} \times 4\frac{1}{2}$.

Proof on India paper before all letters.

23 ENGRAVED BY WM. WARD A.R.A. FROM A PAINT-
ING BY THOS. PHILLIPS ESQ^R. R.A. AFTER A
CAST BY G. BULLOCK . . . *Mezzotint.*

The bust of the monument, to right; rectangle. *Mr. William Shakspeare. "His true Effigies."*
. . .

B: 51. $8\frac{1}{8} \times 6$.

Pub. by J. Britton, 1816.

ENGRAVED PORTRAITS

ENGRAVED BY W. T. FRY, AFTER A CAST MADE BY
MR. GEORGE BULLOCK . . . *Stipple.*

Same bust, to right; rectangle formed of double
lines. *Shakspeare.*

B: 46. $6\frac{3}{4} \times 5\frac{1}{2}$.

Pub. by T. Cadell & W. Davies, 1817; front. to
Drake's *Shakespeare and his Times.*

ENGRAVED BY E. SCRIVEN. *Stipple.*

Same bust, head only, to left, vignette. *Drawn
by Mr. John Boaden from the Stratford Bust.*

$5\frac{1}{4} \times 4\frac{1}{2}$.

Pub. by Saunders and Ottley, 1825.

Same Plate. Proof before publisher's inscription.

B: 48.

Pl. to Boaden's *Inquiry*, 1824.

Same Plate. Proof on India paper with engraver's
name lightly etched.

ANONYMOUS. *Stipple.*

Copy of preceding, vignette, with background of
perpendicular lines. *Shakspeare. From his
Monument . . .*

B: 49. $5\frac{3}{4} \times 4\frac{1}{4}$.

Pub. by Virtue & Co.

E. W. ROBINSON, DEL.—H. ROBINSON, SC. *Stipple.*

The bust of the monument, to right. *William
Shakespeare. From the bust in the Church at
Stratford upon Avon.*

B: 47. $6\frac{1}{4} \times 4\frac{1}{2}$.

Front. to Staunton's edition of *Plays*, 1858.

- 30 [E. BOCQUET] *Stipple.*
 Same bust, to left; rectangle of double lines.
 $6 \times 4\frac{3}{4}$.
 Proof before letters.
- 31 ENGRAVED BY FRANCIS HOLL. *Stipple.*
 Same bust, to right; rectangle. *William Shakespeare. From his Monument at Stratford.*
 $4\frac{7}{8} \times 3\frac{3}{4}$.
- 32 Same Plate. Proof before all letters.
- 33 [ANONYMOUS.] *Stipple.*
 Same bust, full face; rectangle.
 $3\frac{1}{2} \times 2\frac{3}{4}$.
 Private plate. Proof before all letters on India paper.
- 34 DRAWN BY J. THURSTON.—ENGRAVED BY W. FINDEN. *Line.*
 Same bust, to right; rectangle. *William Shakespeare. From the Monumental Effigy . . .*
 $4 \times 3\frac{1}{8}$.
 Pub. by W. Walker, 1820; pl. to *Effigies Poeticae*.
- 35 Same Plate. Proof on India paper.
- 36 J. THURSTON.—F. HALPIN. *Stipple.*
 American copy of preceding. *William Shakespeare. From the Monumental Effigy . . .*
 $3\frac{3}{4} \times 3$.
 Pub. by Daniels & Freeman.

ENGRAVED PORTRAITS

7 PUBLISHED BY C. J. SMITH ENGRAVER, LONDON,
1836. *Stipple.*

Same bust, full face, vignette, above collection
of autographs. *Monumental Bust of Shake-
speare, at Stratford upon Avon.*

$2 \times 1\frac{5}{8}$.

8 ENGRAVED BY T. A. DEANE, AFTER A DRAWING BY
A. WIVELL, FROM THE BUST BY GERARD JOHN-
SON . . . *Stipple.*

Same bust, head only, to left; rectangle. *Shak-
speare.*

B: 44. $2\frac{3}{4} \times 2\frac{3}{8}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry.*

9 Same Plate. Proof on India paper.

10 G. GREATBACH. *Stipple.*

Same bust, full face, surrounded by scenes from
Plays designed by T. D. Scott.

$8\frac{1}{4} \times 6$.

Pub. by John Tallis & Company; pl. to *Sonnets.*

11 Same Plate. With imprint of The London Print-
ing and Publishing Company.

12 ENGRAVED BY J. B. LONGACRE. *Stipple.*

Same bust, framed, surrounded by other por-
traits of poets connected by scrolls. Above: *Bust
of Shakspeare.*

$3\frac{1}{2} \times 2\frac{1}{2}$.

Stauffer 2139.

Proof on India paper.

WILLIAM SHAKESPEARE

- 43 ENG^d. BY O. H. THROOP. *Stipple.*
 Copy of preceding. *Bust of Shakspeare . . .*
 $3\frac{1}{2} \times 2\frac{1}{2}$.
 Not in Stauffer.
- 44 [?] *Stipple.*
 Same bust, head only, to left, vignette. *William Shakespeare From The Stratford Bust.*
 $2\frac{1}{4} \times 2$.
- 45 G. H. HODGES, LITH: . . . *Lithograph, colored.*
 Same bust, full face, vignette. *Shakspeare, From the Monument in Stratford Church . . .*
 $3\frac{7}{8} \times 2\frac{7}{8}$.
 Pub. by Ward.
- 46 Same Plate. Proof before letters.
- 47 Colored photogravure.
 Same bust, head only; full face, rectangle.
 $3 \times 2\frac{1}{4}$.
- 48 SHERBORN, PINXIT, ET SCULPSIT, LONDINI. 1876.
Etching.
 Portrait derived from same bust, with fanciful additions; to left, in rectangle. *William Shakspeare [in autograph] Poeta, Philosophus, Actor . . .*
 B: 63. $6\frac{1}{8} \times 4$.
 First state of the plate; with ring on little finger and earring.
- 49 Same Plate. Second state; with ring on first finger, and earring erased. Date 1897 added.

THE STRATFORD, OR HUNT,
PORTRAIT

This portrait, presented to the Birthplace Trustees in 1864 by William Oakes Hunt, town clerk of Stratford, is mentioned here as it was evidently founded upon the Stratford Monument. The claim that it was the original from which the bust was made is without foundation, judges of painting declaring that it cannot date further back than 1758, when it is said to have come into the possession of the Hunt family.

50 Photograph of the Stratford Portrait, showing frame.

$11 \times 9\frac{3}{4}$.

51 Another photograph of the Stratford Portrait, framed in wood taken from an original beam of the room where Shakespeare was born.

$3\frac{1}{2} \times 2\frac{1}{4}$.

Accompanied by photograph of the room, similarly framed.

52 Colored photogravure.

[The Stratford Portrait.]

$2\frac{3}{4} \times 2\frac{1}{4}$.

53 ANONYMOUS.

Line.

Half-length, to left; rectangle over facsimiles

of autograph. *The Stratford Portrait Of Shakspeare.*

$3 \times 2\frac{1}{2}$.

THE DROESHOUT ENGRAVING

The portrait engraved by Martin Droeshout for the First Folio edition of Shakespeare's plays, 1623, gains distinction from the fact that it was made for that volume, and accepted by his friends and fellow actors, who were partly responsible for it. Ben Jonson's congratulatory lines seem to indicate that the likeness was good, for the workmanship does not merit his praise. The face is long, with scanty moustache, and the suspicion of a beard under the lower lip. The collar is stiff and wide, and the coat closely buttoned and elaborately trimmed.

Marshall copied the portrait in 1640, and Faithorne in 1655, both introducing fanciful details.

There has been much speculation as to whether Droeshout worked from an original painting, and various portraits have been put forward as the one which served him as guide. Of these the Flower Portrait (see Nos. 100, 101) has been the most generally accepted, though none can be positively identified.

54 MARTIN. DROESHOUT: SCULPSIT. LONDON. *Line.*

Bust, to left, with stiff collar, and embroidered coat; rectangle.

$7\frac{3}{8} \times 6\frac{1}{4}$.

ENGRAVED PORTRAITS

On title-page of First Folio, 1623. (See book.)
Two copies of an earlier state exist.

55 Same Plate, reworked; on title-page of Second Folio, 1632. (See book.)

56 Same Plate, further altered; ten type-printed lines by Ben Jonson below.

B: 1.

Front. to Third Folio, 1664. (See book.)

57 Same Plate, still further altered; with verses in later type; front. to Fourth Folio, 1685. (See book.)

B: 2.

58 ANONYMOUS.

Line.

A close copy of the Droeshout plate.

$7\frac{1}{2} \times 6\frac{1}{4}$.

59 ANONYMOUS.

Line.

Another copy of the Droeshout plate, without his name.

$8 \times 6\frac{1}{4}$.

60 ANONYMOUS.

Line.

Another copy of the Droeshout plate, with his name; reduced.

$4 \times 3\frac{1}{2}$.

61 ANONYMOUS.

Line.

Another copy of the Droeshout plate. *To the*

WILLIAM SHAKESPEARE

Reader. [10 lines of verse by Ben. Jonson.]
William Shakespeare. . . .

$5\frac{1}{2} \times 4\frac{1}{2}$.

Pub. by W. Smith.

62 ANONYMOUS. *Line.*

Bust, to left; rectangular frame with garlands
of laurel. *William Shakspeare.*

B: 10. $4\frac{3}{4} \times 3$.

Pub. by J. Bell, 1786; front. to *Works*.

63 ENGRAV'D BY W. SHERWIN FROM THE ORIGINAL
FOLIO EDITION. *Line.*

Bust, to left; oval. *William Shakspeare.*

B: 7. $5\frac{7}{8} \times 5$.

Pub. by John Stockdale, 1790; front. to *Dra-
matic Works*.

64 ENGRAV'D BY H. BROCAS FROM THE ORIGINAL
FOLIO EDITION. *Line.*

Copy of preceding. *William Shakspeare.*

$5\frac{7}{8} \times 5$.

65 MARTIN DROESHOUT.—H. ROBINSON. *Line.*

Bust, to left; rectangle, with facsimile of auto-
graph.

B: 6. $5\frac{1}{2} \times 4\frac{1}{2}$.

Front. to Lansdowne edition of *Works*, 1852.

66 Same Plate. Impression on India paper.

67 Same Plate. Proof before the facsimile of auto-
graph.

1 ANONYMOUS.

Line.

Bust, to left; rectangle, with facsimile of autograph. *After the Print by Martin Droeshout . . . Engraved from the Folio Edition 1623.*

$5\frac{1}{4} \times 4\frac{1}{4}$.

Pub. by Rollo, New York.

2 J. SWAINE SC.

Line.

Similar print, without facsimile of autograph. *Shakspeare from the First Folio Edition.*

B: 8. $5\frac{1}{4} \times 4\frac{1}{4}$.

Pl. to Boaden's *Inquiry*, 1824.

3 Same Plate. Impression on India paper.

4 THURSTON DEL^T.—RIVERS SCULPT.

Line.

Similar print. *William Shakspeare.*

B: 5. $4\frac{1}{8} \times 3\frac{1}{2}$.

Pub. by Sherwin & Co., 1821.

5 ENGRAVED BY C. PICART FROM THE ORIGINAL PRINT BY MARTIN DROESHOUT.

Stipple.

Similar print. *William Shakspeare.*

B: 4. $5\frac{1}{8} \times 4\frac{3}{8}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry*.

6 Same Plate. Impression on India paper.

7 ENGRAVED BY H. COOK.

Line.

Similar print. *William Shakespeare. Engraved from the Folio Edition 1623.*

$5\frac{1}{4} \times 4\frac{1}{4}$.

Pub. by Whittaker & Co.

WILLIAM SHAKESPEARE

- 75 Same Plate. On India paper, with inscription:
*William Shakespeare. Engraved from the Por-
 trait by M. Droeshout in the Folio Edition
 1623.*

$5\frac{1}{8} \times 4\frac{1}{4}$.

- 76 Same Plate. Proof on India paper, before all
 letters.

- 77 ANONYMOUS. *Line.*

Similar print. *William Shakespeare. From the
 Folio of 1623.*

$5\frac{1}{8} \times 4\frac{3}{8}$.

- 78 MARTIN DROESHOUT—R. C. BELL *Line.*

Similar print, with facsimile of autograph.

$4\frac{1}{4} \times 3\frac{1}{4}$.

- 79 SCHOFF SC. *Line.*

Similar print.

$3\frac{3}{8} \times 2\frac{3}{4}$.

Unlettered proof.

- 80 W. M[ARSHALL] SCULPSIT. *Line.*

Half-length, to right; cape over right shoulder,
 left hand holding laurel branch; oval in rect-
 angle, with eight lines of verse below.

$5\frac{1}{4} \times 3$.

Front. to *Poems*, 1640. (See book.)

Marshall's version of the Droeshout plate.

- 81 ANONYMOUS. *Line.*

ENGRAVED PORTRAITS

Copy of preceding, published by Baldwin, without engraver's initials. Above: *To Face the First Page No. 3 of Shakespeares Will.*

$5\frac{1}{4} \times 2\frac{7}{8}$.

- 2 Same Plate. Without line at top, and with *Published by Baldwin, etc.*, added at bottom.

- 3 ANONYMOUS. *Line.*

Another copy of No. 80.

$5\frac{1}{4} \times 2\frac{7}{8}$.

Same type, with "*W. M. sculpsit*" in lower right corner.

Pl. to Boaden's *Inquiry*, 1824.

- 4 Same Plate, with "*From the Edition of his Poems, 1640*" added.

- 5 Same Plate. Proof on India paper.

- 6 DELATTRE SCULPT. *Line.*

Copy of Marshall's plate, with floral decorations, and without verses.

B: 18. $5\frac{1}{8} \times 3\frac{1}{8}$.

Pub. by Bell, 1786; pl. to *Works*.

- 7 Same Plate. Proof on large paper.

- 8 H. ROBINSON SC. *Stipple.*

Another copy of No. 80, oval only, with facsimile of autograph, and without the verses.

B: 19. $2\frac{1}{2} \times 2\frac{1}{8}$.

Pub. by Pickering, 1832.

- 89 ANONYMOUS. *Stipple.*
 Copy of preceding.
 $3 \times 2\frac{1}{2}$.
- 90 [FAITHORNE.] *Line.*
 Bust, to right; oval medallion, in print showing
 Lucretia stabbing herself in presence of Col-
 latinus; rectangle.
 Size of print, $4\frac{3}{4} \times 3$.
 Front. to *Rape of Lucrece*, 1655. (See book.)
- 91 R. SAWYER. *Line.*
 Copy of preceding, published by Rodd.
 B: 15. $4\frac{3}{4} \times 3$.
- 92 Same Plate. With *Engraved by R. Sawyer from
 the Original . . .* added.
 B: [15+]
 Pl. to Wivell's *Inquiry*, 1727. (Sup.)
- 93 Same Plate. The head in oval, separately printed.
- 94 ENGRAVED BY F. COLLYER. *Stipple.*
 Bust, to left; rectangle, in frame with symbolic
 ornaments. Faithorne type. *W. Shakspeare.*
 $4\frac{5}{8} \times 2\frac{5}{8}$.
 Pub. by J. Nichols & Son, 1810.
- 95 Same Plate. Proof on large paper.
- 96 M DROESHOUT—W. H. WORTHINGTON SC.

ENGRAVED PORTRAITS

Similar print; with facsimile of autograph on tablet in rectangle.

B: 9. $5\frac{1}{2} \times 3\frac{3}{4}$.

Pub. by William Pickering, 1825.

- 97 ENGRAVED BY AUGUSTUS FOX FROM A PICTURE PAINTED BY T. STOTHARD, R.A., FROM THE RARE PRINT BY DROESHOUT. *Line.*

Bust, to left; oval, with garlands. *Shakespeare.*

B: 3. $1\frac{1}{2} \times 1\frac{1}{8}$.

Pub. by William Pickering, 1825; pl. to *Plays.*

- 98 Same Plate. Impression on large paper.

- 99 Thomas Stothard's Original Drawing for No. 97.

THE FLOWER PORTRAIT

In 1892 there was discovered at Peckham Rye a faded portrait painted on a panel by an unknown artist, with the inscription, "Willⁿ Shakespeare, 1609." From its strong resemblance to the Droeshout print and the fact that Sir Edward Poynter and other connoisseurs have pronounced that it antedates the engraving, it seems possible that it may be the original on which Droeshout based his work. Mr. M. H. Spielmann, however, while granting that it may be the earliest existing painted portrait of the poet, argues that, as it resembles the later states of the plate more than the earliest existing one, it cannot be the painting from which the engraving was made. In 1895 the portrait was purchased by Mrs. Charles Flower, and presented

WILLIAM SHAKESPEARE

to the Memorial Picture Gallery, at Stratford, where it now hangs. It is sometimes called the Droeshout Portrait.

- 100 Reproduction in colors of the Flower Portrait; published by the Medici Society, 1909.

B: 14. $17\frac{5}{8} \times 13\frac{1}{4}$.

- 101 Photogravure.

Another reproduction of the Flower Portrait. *William Shakespeare from the "Droeshout" painting . . .*

$4\frac{1}{2} \times 3\frac{1}{2}$.

Pub. by Smith, Elder & Co.; pl. to Lee's *Life of William Shakespeare*, 1899; also used as front. to the New Edition, 1916.

THE ELY PALACE PORTRAIT

Another portrait resembling the Droeshout engraving, but less closely than does the Flower Portrait, is one discovered in 1845, and purchased by Thomas Turton, Bishop of Ely. On his death, it was acquired by Henry Graves, who presented it to the Birthplace, and it has been claimed that it is the original of the print. Experts, however, question its early date, though it possesses artistic value.

- 102 Colored photogravure.

A reproduction of the Ely Palace Portrait.

$2\frac{7}{8} \times 2\frac{1}{4}$.

THE FELTON PORTRAIT

Another portrait of the same general character as the Flower and Ely Palace is the so-called Felton Portrait, purchased by S. Felton in 1792, and championed by George Steevens and others as the original source of the Droeshout print. It is painted on an old panel, and bears the inscription "Gul. Shakespear 1597, R. B." giving rise to the contention that it was painted by Shakespeare's fellow actor, Richard Burbage. A copy made by John Boaden in 1792 is in the Shakespeare Memorial Gallery at Stratford. It was engraved by Boydell for Steevens in 1797. While in the hands of Richardson, the print-seller, it was fraudulently engraved by Trotter and others, attired in the Droeshout costume, which does not appear in the picture. Mr. Spielmann calls attention to its great resemblance to the inaccurate print after the Droeshout engraving prefixed to Ayscough's edition of the *Dramatic Works*, 1790, two years before the discovery of the Felton Portrait. (See No. 63.)

03 J. NEAGLE SC^T Line.

Bust, to left; dress plain with flat collar; oval.
William Shakspeare.

B: 30. $4 \times 3\frac{3}{8}$.

Pub. by J. Johnson, 1803; front. to *Works*.

04 C. WARREN SC. Line.

WILLIAM SHAKESPEARE

Similar print. *William Shakspeare.*

B: 31. $3\frac{1}{8} \times 2\frac{5}{8}$.

Pub. by J. Johnson, 1803.

105 EVANS SC.

Stipple.

Similar print; in oval frame of laurel with title on tablet. *William Shakspeare. Born MDLXIV Died MDCXVI.*

$5\frac{1}{8} \times 3\frac{3}{8}$.

106 ENGRAVED BY EVANS, FROM AN ORIGINAL PICTURE.

Stipple.

Bust, to left; plain dress and stiff collar; rect-angle. *William Shakspeare.*

$4 \times 2\frac{3}{4}$.

Pub. by Longman & Co., 1806.

107 ENGRAVED BY W. T. FRY, FROM AN ORIGINAL PICTURE.

Stipple.

Similar print. *William Shakspeare.*

$4 \times 2\frac{7}{8}$.

Pub. by Longman & Co., 1819.

108 J. BOYD SC

Line.

American copy of No. 104. *William Shakspeare.*

$3\frac{3}{4} \times 3\frac{1}{4}$.

Stauffer: 262.

Front. to *Plays*, Boston, 1813; 8vo.

109 J. BOYD SC.

Stipple.

ENGRAVED PORTRAITS

Reduced copy of preceding. *William Shakespeare.*

$3 \times 2\frac{3}{8}$.

Stauffer: 263.

Front. to *Plays*, Boston, 1813; 24mo.

3 R. BURBAGE PINXT. 1597.—J. COCHRAN SCULPT.
Stipple.

Bust, to left; in rectangular frame. *Shakspeare
The property of George Nicol Esqr.*

$4\frac{3}{8} \times 3\frac{3}{4}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiries*.

1 Same Plate. Proof on India paper.

2 Same Plate. Proof on India paper, before all
letters.

B: 21.

3 R. BURBAGE, PINXT.—H. WRIGHT SMITH, SCULPT.
Stipple.

Copy of preceding, with forehead modified.

$4\frac{3}{8} \times 2\frac{3}{4}$. Cut close. Pl. to White's edition.

4 Same Plate. With engraver's name erased; fac-
simile of autograph added. Also cut close.

5 ANONYMOUS. *Lithograph.*

Bust, to left; plain dress with stiff band; rect-
angle, with facsimile of inscription. *A Fac-
simile in all but colour, of the remains of a Por-
trait, on panel of William Shakspeare . . .*

$11 \times 9\frac{1}{2}$.

Pub. for William Nicol, 1851.

116 G. GREATBACH.

Stipple.

Bust, to left; oval, with scenes in his plays designed by T. D. Scott. *The Burbage Portrait. Tragedies.*

$8 \times 5\frac{3}{4}$.

Pub. by John Tallis & Co., London; front. to his *Tragedies*.

117 Same Plate. With imprint of The London Printing and Publishing Company.

118 PLATE 1.—T. TROTTER SCULPT.

Line.

Bust, to left; rectangle; the head only is fully engraved, the figure (in the Droeshout dress) being shown in outline. [Inscription in facsimile.] *From the Original Picture in the Possession of Mr. Felton . . .*

B: 24. $5\frac{5}{8} \times 4\frac{3}{8}$.

Pub. by W. Richardson, 1794.

119 PLATE 2.—T. TROTTER SCULPT.

Line.

Repetition of the preceding, but with the figure fully engraved. *William Shakspeare. From the original Picture in the Possession of Mr. Felton.*

B: 25. $5\frac{3}{4} \times 4\frac{1}{2}$.

Pub. by W. Richardson, 1794.

120 Same Plate. Proof on large paper.

121 I. GODOFROY SCULP.

Line.

Similar print.

William Shakspeare, 1597 . . .

ENGRAVED PORTRAITS

B: 22. $12\frac{1}{2} \times 8\frac{1}{2}$.

Pub. by W. Richardson, 1796.

2 JNO THURSTON DELIN—CHAS WARREN SCULP.
Line.

Bust, to right; oval frame with ornaments.

On frame: *Shakspeare*.

B: 26. $6\frac{1}{2} \times 3\frac{3}{4}$.

Pub. by J. Wallis, 1805; front. to *Plays*.

3 Same Plate. Proof on India paper, before letters.

4 ENGRAVED BY C. WARREN . . . Line.

Bust, to left; rectangle with musical instruments, etc. *W. Shakspeare*.

B: 27. $5\frac{1}{4} \times 3\frac{1}{8}$.

Pub. by Kearsley, 1806; front. to Wood's edition of *Plays*.

5 H. ADLARD SC. Stipple.

Bust, to right; curtain in background; irregular rectangle. *William Shakspeare*.

$4\frac{1}{8} \times 2\frac{3}{4}$.

Pub. by Welton & Jarvis, 1821.

6 ENGRAVED BY COSMO ARMSTRONG. Line.

Bust, to left; rectangle. *Painter Unknown. William Shakspeare*.

See B: 23. $2\frac{3}{4} \times 2$.

Pub. for the Proprietor, 1822; pl. to *Physiognomical Portraits*, 1824.

- 127 ANONYMOUS. *Stipple.*
 Similar print.
 $2\frac{5}{8} \times 1\frac{7}{8}$.
 Proof before letters. Presentation copy to
 Bernard Barton, the Quaker poet.
- 128 ANONYMOUS. *Stipple.*
 Bust, to left, in Droeshout dress; vignette; back-
 ground with books and curtains. *William*
Shakespeare. Expired on April 23rd, 1616 . . .
 $3\frac{1}{8} \times 2\frac{1}{2}$.
 Pub. by William Darton, 1822; pl. to *Cabinet*
of Portraits, 1823.
- 129 ENGRAVED BY THOMSON. *Stipple.*
 Bust, to right, vignette; Droeshout dress.
Shakspeare.
 $3\frac{5}{8} \times 3\frac{1}{2}$.
 Pub. by Henry Fisher, 1823.
- 130 ENGRAVED BY J. THOMSON . . . *Stipple.*
 Reduced copy of preceding. *William Shak-*
speare.
 $3\frac{3}{8} \times 3\frac{1}{4}$.
 Pub. by James Robins, 1827.
- 131 Same Plate. With publication line erased, and
Page 529 added.
- 132 Same Plate. *Page 529* erased.
- 133 I. J. PENSTONE *Stipple.*
 Half-length, to right; Droeshout dress with
 drapery over right arm; rectangle. Below,
 masks, etc.

ENGRAVED PORTRAITS

Size of rectangle, $5\frac{1}{8} \times 4\frac{3}{8}$.

Pub. by I. J. Chidley.

4 Colored photogravure.

Bust, to left; rectangle.

$2\frac{7}{8} \times 2\frac{1}{4}$.

THE CHANDOS PORTRAIT

Perhaps the most famous of the alleged portraits of Shakespeare, certainly the one oftenest chosen for reproduction, is that called the Chandos, now in the National Gallery. Tradition (un-corroborated) has it that it was painted by Richard Burbage, and that he gave it to Joseph Taylor, both being Shakespeare's fellow actors. It seems to have belonged at one time to Sir William d'Avenant, and then to the actor, Betterton, and to Mrs. Barry, after whose death it was owned by Robert Keck and John Nichols, and finally became the property of the Dukes of Chandos. At the sale of the effects of the Duke of Buckingham and Chandos, at Stowe, it was purchased by the Earl of Ellesmere, who presented it to the nation in 1856.

The features are Italian rather than English; heavy hair falls over a loose, narrow collar, at the sides, though the forehead is high and bald; the beard extends from ear to ear; in the left ear is a plain gold earring. It seems possible that the portrait was painted from fanciful descriptions of the poet some years after his death. A copy painted by Kneller for Dryden in 1693 is

now owned by Earl Fitzwilliam, and numerous copies were made in the eighteenth century, notably that of G. Van der Gucht, in colored crayons, belonging to Earl Howe, and a crayon drawing which Malone commissioned Ozias Humphry to prepare, now in the Birthplace collection. The original and the copies have frequently been engraved. Among the best known engravings are Van der Gucht's, 1709, Vertue's, 1719, and Houbraken's, 1747.

It has been claimed that the so-called Lumley Portrait, doubtfully said to have belonged to Lord Lumley who died in 1609, is the original of the Chandos picture. It is the property of Mr. Burdett-Coutts, and bears some resemblance to the Chandos Portrait, of which it may be an early copy.

135 M: V^{DR}. GUCHT SCULP. Line.

Bust, to left, in small oval, on pedestal; crowned by Comedy and Tragedy, Fame blowing trumpet above.

B. 74. $7 \times 4\frac{1}{4}$.

Front. to Rowe's edition of *Works*, 1709.

136 GEO: VERTUE LONDINI—SCULPSIT 1719. Line.

Bust, to right; oval frame on pedestal in rectangle. Above: *William Shakespeare*. *Obt. An^o. Dom 1616 Aetat 53.* [Four lines of verse on pedestal.] *Done from the Original now in the Possession of Robert Keck of the Inner Temple Esqr. Sold by G. Vertue . . .*

B: 107. $14 \times 9\frac{1}{4}$.

ENGRAVED PORTRAITS

Vertue's version of the Chandos portrait, with doublet of figured silk.

G. VERTUE—SCULPSIT.

Line.

Reduced copy of preceding; with date transferred to pedestal.

B: 108. $6\frac{1}{8} \times 3\frac{7}{8}$.

Front. to Warburton's edition of *Works*, 1747; and used also in Johnson's edition, 1765, and in Johnson & Steevens's, 1773.

[JOHN SIMON]

Mezzotint.

Bust, to right. Below: *William Shakespeare*
Obt. Anno Dom. 1616. Aetat 53. Oval, in rectangular plate with portraits of Chaucer, Spenser and Jonson.

C. S: 55. $13\frac{1}{2} \times 10$.

One of a set of six plates, *Poets and Philosophers of England*.

ENGRAVED BY T. PRISCOTT FROM VERTUE.

Stipple.

Bust, to right; rectangle. *William Shakespeare.*

$4\frac{1}{4} \times 3\frac{1}{2}$.

Pub. by C. Dyer.

ANONYMOUS.

Stipple.

Copy of preceding. *Shakspeare. Engraved for the Select Portrait Gallery . . .*

$4\frac{3}{4} \times 4$.

Same Plate. With publication line erased.

WILLIAM SHAKESPEARE

- 142 Same Plate. Proof before all letters.
- 143 RIDLEY SCULP. *Stipple.*
Bust, to left; oval. Vertue type. *Shakespeare.*
B: 76. $3\frac{1}{2} \times 2\frac{3}{4}$.
Pub. by Vernor & Hood, 1800; front. to *Plays*.
- 144 Same Plate. Without publisher's name.
- 145 ENGRAVED BY HOLL. *Stipple.*
Copy of preceding. *Shakespeare.*
 $3\frac{1}{2} \times 2\frac{3}{4}$.
Pub. by Vernor, Hood & Sharpe.
- 146 T. BALZER SC. *Stipple.*
Bust, to left; suspended oval frame on pedestal
in rectangle. *Shakespeare.*
 $5\frac{3}{8} \times 3\frac{1}{4}$.
- 147 E. VERELST FECIT. *Line.*
Similar print.
B: 110. $4\frac{3}{4} \times 2\frac{7}{8}$.
- 148 SCHELLENBERG FEC. *Line.*
Bust, to right; oval ornamented frame in rect-
angle; no title.
 $5\frac{3}{4} \times 3$.
- 149 ENGRAVED BY S. FREEMAN. *Stipple.*
Bust, to right; vignette. Vertue type. *William Shakespeare.*
 $4 \times 3\frac{7}{8}$.
Pub. by Archibald Fullarton & Co., Glasgow.

2 Same Plate; with publisher's inscription changed to A. Fullarton & Co.

3 G. GREATBACH. *Stipple.*

Bust, to right; vignette, with scenes in his plays after T. D. Scott.

B: 109. $8\frac{1}{2} \times 6\frac{1}{2}$.

Pub. by John Tallis & Co., London; front. to *Comedies*.

2 Same Plate. With imprint of The London Printing and Publishing Company.

3 PER N. BETTONI.—F. ZULIANI. *Line.*

Bust, to right; rectangle. *Shakespeare.*

$4\frac{1}{4} \times 2\frac{5}{8}$.

4 VERNIER DEL.—LEMAITRE DIREXIT *Line.*

Bust, to right; vignette. Above: *Angleterre (Tudors)*; below: *Schakspeare.*

$3\frac{7}{8} \times 3\frac{1}{2}$.

5 VERTUE SCULP. *Line.*

Bust, to left; in oval frame surrounded by six other portraits; rectangle. *W: Shakespear.*

$6\frac{1}{4} \times 4\frac{1}{8}$.

Front. to *The Poetical Register*, 1723. It follows Arlaud's version of the Chandos portrait, with cloak added.

5 B. ARLAUD DEL.—G. DUCHANGE SCUL. *Line.*

Bust, to right; oval frame on pedestal in rectangle. *Mr: Wm. Shakespear . . .*

B: 114. $7 \times 4\frac{1}{2}$.

Front. to Theobald's edition of *Works*, 1733.
Arlaud's version of the Chandos portrait.

157 LUD DU GUERNIER SCULP *Line.*

Bust, to left; small oval, after Arlaud, in plate copied from that of M. Van der Gucht (No. 135) with allegorical figures; rectangle. *Mr. William Shakespear, Ob. A.D. 1616 Æt. 53.*

$5\frac{1}{2} \times 3\frac{1}{4}$.

158 LUD. DU GUERNIER SCULP. *Line.*

Similar portrait in larger oval, in rectangle. *Mr. W^m. Shakespear . . .*

$5\frac{1}{4} \times 3\frac{1}{8}$.

159 N. PARR SCULP *Line.*

Bust, to right; oval medallion frame. Arlaud type. *W. Shakespear.*

$1\frac{5}{8} \times 1\frac{3}{8}$.

From Whincop's *Scanderbeg*, 1747.

160 ANONYMOUS. *Line.*

Similar oval, to right; in symbolic frame.

$1\frac{1}{2} \times 1\frac{3}{4}$.

161 ANONYMOUS. *Line.*

Similar print, reversed.

$1\frac{3}{4} \times 2\frac{1}{4}$.

162 G. VANDER GUCHT SCULPT. *Stipple.*

Bust, to right; oval on pedestal in rectangle; engraver's name on pedestal. *Shakespeare.*

$5\frac{1}{4} \times 3$.

ENGRAVED PORTRAITS

Pl. to Theobald's second edition of *Works*, 1740; G. Van der Gucht's version of the Chandos portrait, similar to Vertue's.

3 G. VANDER GUCHT SC. *Stipple.*

Similar print, with engraver's name below pedestal. *Shakespeare.*

$5\frac{1}{4} \times 3$.

4 BEAUMONT SCULP. *Line.*

Reversed copy of No. 162.

$5\frac{1}{4} \times 3$.

5 H. GRAVELOT SCULPS. *Line.*

Bust, to right; draped, oval frame above pedestal, with lyre and other emblems, in rectangle. On frame: *Will^m. Shakespear.*

$9\frac{1}{4} \times 6$.

Front. to Hanmer's edition of *Works*, 1744.

6 J. HOUBRAKEN SCULPS. AMST. 1747. *Line.*

Bust, to right; in oval frame with symbolic decorations in rectangle. On ribbon: *William Shakespear.* Below: *In the Possession of John Nicoll of Southgate Esqr . . .*

B: 80. $14\frac{1}{4} \times 8\frac{7}{8}$.

Pub. by J. & P. Knapton; pl. to Birch's *Heads*. Houbraken's version of the Chandos Portrait.

7 Same Plate. Impression on large paper.

8 T. COOK SCULP *Line.*

Reduced copy of No. 166, reversed; rectangular frame. *Shakespeare.*

B: 81. $6 \times 4\frac{3}{8}$.

Pub. by G. Kearsly, 1776.

169 Same Plate. With publication line erased.

170 ANONYMOUS.

Line.

Another copy of No. 166. *William Shakespear.*
Printed for J. Hinton . . .

B: 82. $6\frac{3}{8} \times 4$.

Pl. to the *Universal Magazine.*

171 ANONYMOUS.

Line.

Similar print, without emblems below oval.
William Shakespear.

$4\frac{3}{4} \times 3\frac{5}{8}$.

172 ANONYMOUS.

Line.

Bust, to right; in oval frame, on which is *William Shakespear*; rectangle. Houbraken type.

$6\frac{3}{4} \times 4\frac{1}{8}$.

Pl. to the *London Magazine*, 1752.

173 ENGRAVED BY J. HALL 1772

Line.

Bust, to right; ornamented oval frame in rectangle, over tablet with title. *Wm. Shakespear at the Age of 40 . . .* Houbraken type.

5×3 .

Pub. 1773; front. to Bell's edition of *Plays*, 1774.

174 Same Plate. Impression on large paper.

ENGRAVED PORTRAITS

ENGRAVED BY HALL 1773.

Line.

Similar print, reversed.

5 × 3.

Pub. by J. Bell.

ANONYMOUS.

Line.

Similar print. On pedestal: *Will^m: Shakespear.*

B: 100. $4\frac{3}{8} \times 2\frac{1}{2}$.

GOLDAR SCULPT

Line.

Bust, to left; oval in rectangle. *William Shakespear. In the Possession of John Nicoll Esqr.*

$7\frac{3}{4} \times 6\frac{3}{8}$.

Pl. to Harrison's Edition of Rapin, 1785.

Same Plate. Added: *Published by Cornish & Co. 1813.*

Cut close.

FROM HOUBRAKEN.—AUDINET SC^T

Line.

Bust, to right; oval at top of page, with biographical sketch below.

B: 83. $1\frac{7}{8} \times 1\frac{1}{2}$.

Pub. by Harrison & Co., 1794.

Same Plate, extended by horizontal lines to octagonal frame. Proof without the text or publisher's line.

$2\frac{3}{8} \times 2$.

ANONYMOUS.

Line.

Reversed copy of No. 179. *Shakespear.*

$1\frac{7}{8} \times 1\frac{1}{2}$.

WILLIAM SHAKESPEARE

- 182 HOLL SCULP. *Stipple.*
Bust, to left; oval at top of page, with biographical sketch below.
 $2 \times 1\frac{5}{8}$.
- 182a IA. MILLER SC. *Stipple.*
Bust, to left; in oval frame, supported by symbolical ornaments.
 2×3 .
On p. 74 of Capell's edition, vol. I, [1767].
- 183 ENGRAVED BY B. HOLL FROM THE PRINT BY HOUTBRAKEN. *Stipple.*
Bust, to left; oval in rectangle with facsimile of autograph.
B: 84. $3\frac{7}{8} \times 3\frac{1}{4}$.
Pub. by George Virtue.
- 184 Same Plate. Without publisher's name.
- 185 ENGRAVED BY JOHN HALL FROM AN ORIGINAL PICTURE IN THE POSSESSION OF HIS GRACE THE DUKE OF CHANDOS. *Line.*
Bust, to left; oval frame in rectangle with laurel garlands. Dress derived from Droeshout print. On pedestal: *William Shakspeare Died April 23^d. 1616 . . .*
B: 75. $7 \times 4\frac{1}{2}$.
Pub. by J. Rivington & Partners, 1785; pl. to Steevens's edition of *Works*, 1785.
- 186 Same Plate. Unfinished proof.

ENGRAVED PORTRAITS

ANONYMOUS.

Line.

Bust, to left; oval frame with garlands, on plate with portrait of Alexander Pope. *Wm. Shakespeare, Esqr.* . . .

Size of plate, $4\frac{1}{2} \times 7\frac{1}{4}$.

Pub. by Alexander Hogg, 1785; pl. to the *New London Magazine*.

PAINTED BY TAYLOR OR BURBAGE . . . AND ENGRAVED BY COOK BY SPECIAL PERMISSION . . .

Line.

Bust, to left; oval, resting on manuscript and emblems, in rectangle. On oval frame: *William Shakspeare*. There are no trimmings nor buttons on the coat; collar with tassels.

$5\frac{1}{8} \times 3\frac{1}{4}$.

Front. to *Prolegomena*, Bell, 1788.

H. LIPS SCULP.

Line.

Copy of preceding, with pedestal instead of the decorations below oval. On pedestal: *William Shakspeare*.

$5\frac{1}{4} \times 2\frac{7}{8}$.

ANONYMOUS.

Stipple.

Bust, to left; vignette. Costume borrowed from No. 188. *W. Shakspeare geb. im Aprill 1565* . . .

$4\frac{3}{8} \times 3\frac{1}{2}$.

HEINR: SCHMIDT SC:

Stipple.

Similar print; oval. *W. Shakspeare*.

$3\frac{1}{4} \times 2\frac{3}{4}$.

WILLIAM SHAKESPEARE

- 192 ENGRAVED BY C. KNIGHT . . . *Stipple.*
 Bust, to left; oval on tablet with vignette and emblems in panels; rectangle. *William Shakespeare. Born April 23, 1564 . . .*
 B: 85. $5\frac{1}{2} \times 3\frac{3}{8}$.
 Pub. by J. Rivington & Partners, 1786; front. to Malone's edition of *Plays and Poems*, 1790. Ozias Humphry's version of the Chandos Portrait.
- 193 ENGRAVED BY H. BROCAS . . . *Stipple.*
 Copy of preceding.
 B: 86. $5\frac{1}{2} \times 3\frac{1}{4}$.
 Pub. by William Jones.
- 194 ENGRAVED BY E. SCRIVEN. *Stipple.*
 Bust, to left; vignette. *From Mr. Ozias Humphry's Drawing of the Chandos Picture made for the late Mr. Malone in the Year 1783 . . .*
 4×4 .
 Pub. by Saunders & Ottley, 1825.
- 195 Same Plate. With publication line erased.
- 196 C. A. SCHWERDGEBURTH SCULPS. *Stipple.*
 Bust, to left; oval in rectangular outline frame. *Shakspeare. From the Chandos Picture . . .*
 $7\frac{1}{8} \times 4\frac{3}{4}$.
 Pub. by Ernest Fleischer, Leipsic.
- 197 C. JANSEN.—R. BELL. *Line.*
 Bust, to left; vignette with facsimile of autograph.
 $2\frac{1}{2} \times 2\frac{1}{2}$.

ENGRAVED PORTRAITS

BARLOW SCUL.

Line.

Bust, to right, in outline; rectangle. *Shakespear.*
From Lavater.

$3\frac{3}{4} \times 2\frac{7}{8}$.

ANONYMOUS.

Line.

Similar bust; on plate with portraits of L. Sterne and S. Clarke. *Shakespear.*

Size of portrait, $3\frac{3}{8} \times 2\frac{3}{4}$.

On page 218 of Lavater's *Essays on Physiognomy*, 1789.

ANONYMOUS.

Line.

Copy of preceding, unlettered.

Size of portrait, $2\frac{1}{2} \times 2\frac{1}{4}$.

Pl. to Lavater's *Essays on Physiognomy*, 1806.

ANONYMOUS.

Line.

Similar head, on plate with three other portraits.

Size of portrait, $2\frac{1}{4} \times 2$.

ANONYMOUS.

Line.

Similar head, on plate with four other portraits; rectangle. Above: *Tom 2—Tav. E*

Size of plate, $5 \times 3\frac{1}{4}$.

S. HARDING DELIN.—LE GOUX SCULP.

Stipple.

Bust, to left; rectangle, with view of Globe Theatre below. *Shakspeare From an original Picture . . .*

B: 87. Size of rectangle, $4\frac{1}{8} \times 3\frac{1}{2}$.

Front. to Harding's *Shakespeare illustrated*, 1793.

WILLIAM SHAKESPEARE

- 204 EDDY. *Stipple.*
 Bust, to right; oval surmounted by three masks
 in laurel wreath. On ribbon: *William Shak-*
speare.
 $5\frac{1}{2} \times 3\frac{1}{4}$.
- 205 Same Plate. Impression on large paper.
- 206 FR. BOLT FEC. 1817. *Stipple.*
 Bust, to right; oval. *Wm. Shakespeare.*
Zwickau b. den Geb. Schumann 1817
 $3\frac{1}{8} \times 2\frac{3}{4}$.
- 207 Same Plate with oval extended to octagon; en-
 graver's line altered.
- 208 HEATH DEL. *Stipple.*
 Bust, to left; vignette, with *Shakspeare* on tab-
 let and figures of Victory, Comedy and Trag-
 edy.
 7×5 .
 Pub. by Jones & Co., 1822.
- 209 LONDON: J. & F. HARWOOD, 26 FENCHURCH ST. *Stipple.*
 Bust, to left; in circular frame formed by ser-
 pent with books and symbols below. *Shake-*
speare.
 $3\frac{1}{4} \times 2\frac{1}{2}$.
- 210 FRY SCULPT. *Stipple.*
 Bust, to left; rectangle. *William Shakspeare.*
From the Chandos Portrait . . .
 B: 72. $4\frac{3}{8} \times 3\frac{5}{8}$.

ENGRAVED PORTRAITS

Pub. by Rivington & Partners, 1822; front. to
Works.

DEAN SCULPT

Stipple.

Bust, to left; rectangle. *William Shakspeare*

$3\frac{1}{2} \times 2\frac{7}{8}$.

Pub. by Rivington & Partners, 1823.

ANONYMOUS.

Stipple.

Bust, to left; rectangular frame with lions'
heads in corners. *Shakespeare.*

$3\frac{1}{4} \times 2\frac{3}{4}$.

Pub. by George Smeeton, 1824.

Same Plate. With publication line erased.

ANONYMOUS.

Stipple.

Bust, to left; octagon. *Shakspeare.*

$3\frac{3}{4} \times 3\frac{1}{4}$.

ANONYMOUS.

Stipple.

Bust, to left; oval, with background ruled to
rectangle. *Shakspeare.*

$5\frac{3}{4} \times 4\frac{5}{8}$.

ENGRAVED BY HOLLIS FROM THE CHANDOS POR-
TRAIT. *Stipple.*

Bust, to left; oval surrounded by vignette por-
traits of actors and actresses.

B: 79. $9\frac{1}{4} \times 6\frac{1}{2}$.

Pub. by John Tallis & Company.

WILLIAM SHAKESPEARE

- 217 ROFFE SC. *Stipple.*
 Bust, to left; rectangle. *William Shakspeare.*
From an Original Painting.
 $4\frac{3}{8} \times 3\frac{5}{8}$.
- 218 ENGRAVED BY E. SCRIVEN . . . *Stipple.*
 Similar print. *Shakspeare.*
 $5\frac{1}{4} \times 4$.
 Pub. by William Mackenzie, Glasgow.
- 219 J. COCHRAN. *Stipple.*
 Similar print. *Shakspeare. From the Chandos Picture.*
 $5 \times 3\frac{7}{8}$.
 Pub. by Scott, Webster & Geary.
- 220 Same Plate. Reworked.
- 221 Same Plate. With publication line erased.
- 222 ENGRAVED BY FREEMAN. *Stipple.*
 Similar print, to right. *Shakspeare.*
 $3\frac{3}{8} \times 2\frac{3}{4}$.
 Pl. to Valpy's edition of *Plays and Poems*, Vol. I, 1832.
- 223 B. ARLAUD PINX.—JOS. SELB DEL. *Stipple.*
 Bust, to left; oval. *William Shakespeare.*
 $8 \times 6\frac{7}{8}$.
 Tinted. It does not follow the Arlaud type.

ENGRAVED PORTRAITS

2 ENGRAVED ON STEEL BY THOS. CLERK EDIN^R
Stipple.

Bust, to left; oval in rectangle with outline border, and facsimile of autograph.

$7\frac{1}{4} \times 4\frac{3}{4}$.

2 A. WIVELL DEL^T.—I COCHRAN SCULPT. *Stipple.*

Bust, to left; oval in rectangle. *Shakspeare In the collection of the Duke of Buckingham.*

$5\frac{1}{4} \times 4\frac{1}{2}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry*.

2 Same Plate. Proof on India paper, before all letters.

B: 66.

2 DRAWN BY A. WIVELL, ENGRAVED BY W. HOLL.
Stipple.

Bust, to left; rectangle in irregular symbolic frame with facsimile of autograph. *William Shakespeare.*

$6\frac{1}{2} \times 4\frac{1}{4}$.

Pub. by Thomas Kelly, 1831.

2 Same Plate. Proof on India paper without the symbolic frame.

$3\frac{1}{8} \times 2\frac{1}{2}$.

2 Same Plate. Printed on India paper without frame and publisher's inscription.

3 HOLL. SCULPSIT. *Stipple.*

Bust, to left; oval in rectangle. *Shakspeare . . .*

$5\frac{1}{8} \times 4$.

WILLIAM SHAKESPEARE

231 Same Plate. Proof on large paper, before the plate was cut. Pub. by Hilliard, Gray & Co., Boston.
 $5\frac{1}{8} \times 4\frac{1}{8}$.

232 Same Plate. Proof on India paper, before all letters.

233 ENGRAVED BY E. SCRIVEN. *Stipple.*
 Similar print. *Shakspeare. From the Picture in the Possession of His Grace the Duke of Buckingham, at Stowe . . .*

B: 92. 5×4 .

Pub. by Charles Knight, 1835; pl. to his *Gallery of Portraits*.

234 Same Plate. Proof on India paper with engraver's name and inscription lightly etched, and date 1835.

235 ANONYMOUS. *Stipple.*
 Similar print, with facsimile of autograph. *The London Printing and Publishing Company . . .*
 $5\frac{1}{4} \times 4\frac{1}{8}$.

236 C. F. ERMINGER SCULP. *Line.*
 Similar print. *Shakspeare.*
 $5\frac{1}{8} \times 4\frac{1}{8}$.

237 McCARTY SCULPSIT. *Line.*
 Similar print. *Shakspeare.*
 $4\frac{5}{8} \times 3\frac{1}{2}$.

ENGRAVED PORTRAITS

3 ANONYMOUS. *Stipple.*

Similar print. *Shakspeare. (From the Chandos Picture)*

$5 \times 3\frac{3}{4}$.

3 ANONYMOUS. *Stipple.*

Similar print. *From the Chandos Portrait. William Shakespeare.*

$4 \times 3\frac{1}{8}$.

4 ENGRAVED BY—H. ROBINSON. *Stipple.*

Similar print, with figured doublet, and coat of arms. *William Shakspeare. From an early Copy of the Chandos Picture formerly in the possession of Woodward the Comedian . . .*

$5\frac{7}{8} \times 3\frac{7}{8}$.

Pub. by Edward Moxon, 1838.

ENGRAVED BY R. A. ARTLETT, FROM THE CHANDOS PORTRAIT. *Stipple.*

Bust, to left; oval in rectangle. *Shakspeare.*

$8\frac{5}{8} \times 7$.

2 Same Plate. Proof on India paper before letters.

2 ENGRAVED BY ROBT. COOPER. *Stipple.*

Similar print.

B: 68. $7\frac{7}{8} \times 6\frac{3}{8}$.

Private plate. Proof on India paper.

2 SAMUEL COUSINS, A.R.A. *Mezzotint.*

Bust, to left; oval in rectangle. *William Shake-*

WILLIAM SHAKESPEARE

speare. . . . Engraved for the Shakespeare Society, June 1849.

B: 69. 10 × 8.

245 Same Plate. Proof on India paper before all letters.

246 ANONYMOUS. *Stipple.*

Bust, to left, on plate with portraits of Queen Elizabeth, Raleigh, Camden, Bacon and B. Jonson; vignette. *Shakspeare.*

Size of portrait, $2\frac{1}{2} \times 2\frac{3}{8}$.

247 ANONYMOUS. *Stipple.*

Bust, to left; background horizontally ruled; rectangle with facsimile of autograph.

$3\frac{1}{2} \times 2\frac{3}{8}$.

248 Same Plate. Impression on India paper.

249 ANONYMOUS. *Stipple.*

Bust, to left; vignette with facsimile of autograph. *From the Chandos Picture.*

$2\frac{3}{4} \times 2\frac{3}{4}$.

250 ANONYMOUS. *Etching.*

Bust, to left; vignette with facsimile of autograph.

$3 \times 3\frac{1}{4}$.

251 ANONYMOUS. *Stipple.*

Bust, to left; vignette. *Shakspeare. Publié par Furne, Paris . . .*

$3\frac{1}{4} \times 3\frac{1}{2}$.

ENGRAVED PORTRAITS

- 52 ALBERT-DUVIVIER *Etching.*
 Bust, to right; rectangle. *W. Shakespeare.*
 $6\frac{1}{8} \times 3\frac{7}{8}$.

- 53 LEOPOLD FLAMENG SCULP. *Etching.*
 Bust, to left; oval in rectangle, with facsimile
 of autograph. "*He was not for an age . . .*"
 $22 \times 16\frac{1}{2}$.
 Signed proof, with inscription lightly etched and
 remarque portraits of David Garrick and Edwin
 Booth.

The following prints seem to be based on the
 Chandos type, but present many variations from
 the original.

- 254 ANONYMOUS. *Line.*
 Bust, to right, circular, on plate with portraits
 of Sir Francis Drake, Lord Burleigh, Sir Wal-
 ter Raleigh, Lord Bacon and the Earl of
 Clarendon. *Shakespeare.*
 Size of portrait, $1\frac{3}{8} \times 1\frac{3}{8}$.

- 255 ANONYMOUS. *Stipple.*
 Bust, to left, vignette; on plate with portraits
 of Jonathan Swift, William Pitt, Isaac Watts
 and John Wesley. *William Shakespeare.*
 Size of portrait, $2\frac{1}{2} \times 2\frac{1}{4}$.
 Pub. by J. & J. Cundee.

- 256 ANONYMOUS. *Line.*
 Bust, to left, on plate with 19 others, Cotton,

WILLIAM SHAKESPEARE

Burns, etc.; vignette. *Shakspeare.* Above:
Plate 30 Poets & Dramatic Writers.

Size of portrait, $1\frac{3}{8} \times 1\frac{3}{8}$.

257 Same Plate. Proof on India paper before all letters.

258 DE ST OURS DEL.—MOITTE SCULP. *Line.*

Half-length, to left; in oval supported on pedestal by female figure; in temple.

$6\frac{1}{2} \times 4\frac{1}{4}$.

259 W. HOLL. *Stipple.*

Three-quarters length, to right; rectangle, with facsimile of autograph. *William Shakspeare.*

$5\frac{1}{8} \times 4$.

Pub. by A. Fullarton & Co.

260 DRAWN ON STONE BY J. PENN.—J. H. PARKER,
LITH: LIVERPOOL. *Lithograph.*

Three-quarters length, to left; vignette with facsimile of autograph. *Dedicated by special permission to his Worshipful The Mayor of Liverpool . . .*

$8\frac{3}{4} \times 8$.

Pub. by Trumble & Co.

261 ANONYMOUS. *Stipple.*

Half-length, to left; rectangle. *Published by T. H. Ellis. Shakspeare.*

$13\frac{1}{4} \times 9\frac{1}{2}$.

262 Same Plate. Proof before all letters.

ENGRAVED PORTRAITS

- 53 M. STEINLA FEC: *Line.*
 Half-length, to left, with wide fur collar and earring; rectangle framed in outline. *William Shakspeare.*
 $4\frac{1}{8} \times 3\frac{3}{8}$.
- 63a Same Plate. Proof before letters and outline frame.
 $3\frac{1}{2} \times 2\frac{7}{8}$.
- 64 LOCATELLI DIS GENIANI INC.—PER DALLA LIBERA
 —P^o. ANDERLONI DIRESSE. *Line.*
 Bust, to left; rectangle. Collar trimmed with lace and tassels. *Shakespear.*
 7×5 .
- 264a Same Plate. Proof before all letters.
- 264b T. STARLING SCULPSIT. *Stipple.*
 Bust, to left; rectangle. *Shakspeare.*
 $3 \times 2\frac{1}{2}$.
 Pl. to Valpy's edition of *Plays and Poems*, Vol. XV, 1834.

AMERICAN PORTRAITS OF THE CHANDOS TYPE

So many of the portraits of Shakespeare engraved in America are of this class that it has seemed interesting to separate them from the main group. No such separation has been made in the other divisions.

WILLIAM SHAKESPEARE

- 265 ENGRAVED BY R. FIELD, FROM THE ORIGINAL PICTURE IN THE COLLECTION OF THE DUKE OF CHANDOS. *Stipple.*

Bust, to left; oval in rectangle; under oval, an urn and two cherubs as Comedy and Tragedy. On base of urn: *William Shakespeare. Born April 23, 1564 . . .*

Stauffer: 1002. $5\frac{3}{4} \times 3\frac{1}{2}$.

Front. to the First American Edition of Shakespeare's *Plays and Poems*, Philadelphia, 1795. (See book.)

- 266 ANONYMOUS. *Line.*

Bust, to right; oval.

$1\frac{1}{2} \times 1\frac{3}{8}$.

Pub. by Munroe & Francis; on title-page of *Dramatic Works*, Boston, 1803.

- 267 Same Plate. On title-page of *Dramatic Works*, 1807.

- 268 ANONYMOUS. *Line.*

Bust, to left; oval.

$1 \times \frac{3}{4}$.

On label of J. Riddle's Circulating Library, Philadelphia.

- 269 D. EDWIN SC. *Stipple.*

Bust, to right; oval. *W. Shakspeare.*

Fielding: 176. $4 \times 3\frac{1}{4}$.

Pub. by Munroe & Francis; pl. to *Works*, 1810.

- 270 Same Plate. With imprint of C. S. Francis & Co.

ENGRAVED PORTRAITS

- 271 [ALEXANDER ANDERSON] *Woodcut.*

Bust, to right; oval in rectangular frame.
Wm. Shakspeare. Born Apr. 23. 1564. Died
Apr. 23. 1616. [4 lines of verse.]

$4\frac{3}{4} \times 3\frac{1}{8}$.

An interesting specimen of early American wood-engraving.

- 272 GIMBREDE SC. N. Y. *Stipple.*

Bust, to right; oval, with *William Shakspeare*
 on ribbon, and symbols.

Stauffer: 1091. $6 \times 3\frac{1}{8}$.

American copy of No. 204.

- 273 HEATH DEL.—MARIA A. MAVERICK SCULP.

Stipple.

Bust, to left; vignette, with *Shakspeare* on tablet, and figures of Victory, Comedy and Tragedy.

Stauffer: 2180. 7×5 .

American copy of No. 208.

- 274 DESIGN'D BY HARVEY.—ENG'D BY PRUDHOMME.

Line.

Bust, to left; rectangle, portrait on monument with dramatic scenes. Above: *Shakspeare*.

Stauffer: 2609. $6\frac{1}{4} \times 3\frac{1}{2}$.

Pub. by Solomon King, New York, 1831.
 Schoyer, printer.

- 275 Same Plate. Proof on India paper without name of printer. On sheet with title-page of *Dramatic Works*, 1831.

WILLIAM SHAKESPEARE

- 276 W HARVEY.—A DICK. *Line.*
 Copy of preceding.
 $6\frac{1}{2} \times 3\frac{1}{2}$.
 Pub. by G. Dearborn, New York.
- 277 Same Plate. Proof on India paper.
- 278 Same Plate. With imprint of Harper & Brothers.
- 279 DRAWN FROM THE CHANDOS PORTRAIT IN THE
 POSSESSION OF THE MARQUIS OF BUCKINGHAM.
 —T. KELLY SC. *Stipple.*
 Bust, to left; rectangle. *William Shakspeare.*
 Stauffer: 1624. $4\frac{1}{2} \times 3\frac{3}{4}$.
 Pub. by Samuel Walker, Boston.
- 280 ENGRAVED BY WM. D. SMITH N. Y. *Line.*
 Bust, to right; oval, with portraits of Garrick,
 Macklin, Kemble and Cooke. *Shakspeare.*
 7×4 .
- 281 DRAWN BY W. MOMBERGER.—ENGRAVED BY J. C.
 BUTTRE. *Stipple.*
 Bust, to left; oval, with scenes from his plays.
 $10\frac{1}{2} \times 6\frac{1}{4}$.
 Copyright 1859.
- 282 Same Plate. Copyright 1879.
- 283 H. WRIGHT SMITH PHILA *Stipple.*
 Bust, to left; vignette.
 $3\frac{1}{2} \times 3\frac{1}{4}$.
 Cut close.

ENGRAVED PORTRAITS

- 284 ENG^d. BY GEO. E. PERINE. *Stipple.*
 Similar print. *Shakspeare. From the Chandos Picture.*
 $3\frac{7}{8} \times 3\frac{1}{2}$.
- 285 Same Plate. Proof before letters.
- 286 ILLMAN & SONS. *Stipple.*
 Bust, to left; rectangle. *Shakspeare.* With facsimile of autograph.
 $4\frac{7}{8} \times 3\frac{3}{4}$.
- 287 ENG^d BY E. G. WILLIAMS *Stipple.*
 Bust, to left; vignette. *Shakespeare. Engraved expressly for Demorest's Monthly Magazine.*
 $3\frac{3}{8} \times 3\frac{3}{4}$.
 Printed by Kimmel & Voigt, N. Y.
- 288 HOUBRAKEN—J. C. BUTTRE. *Line.*
 Bust, to left; vignette, with facsimile of autograph. *Shakespeare.*
 $5\frac{1}{4} \times 5$.
- 289 ENG^d BY H. B. HALL & SONS N. Y. *Stipple.*
 Bust, to left; vignette, with facsimile of autograph.
 $3\frac{3}{8} \times 3\frac{1}{4}$.
 Pub. by Dodd, Mead & Company, New York.
- 290 Same Plate. Without engravers' and publishers' names.
- 291 H. B. HALL, 1867. *Line.*

WILLIAM SHAKESPEARE

Bust, to left; vignette. *Engraved for Wynkoop's Handy Volume Shakspeare.*

$1\frac{7}{8} \times 1\frac{7}{8}$.

American copy of No. 194.

292 Same Plate. Proof on India paper.

293 Same Plate. Proof on India paper before publisher's name.

294 Same Plate. Proof on India paper before all letters.

295 J. SARTAIN. *Mezzotint.*

Bust, to left; rectangle. *Shakspeare.*

$5 \times 3\frac{7}{8}$.

Pub. by Gould, Kendall and Lincoln, Boston.

296 W H W BICKNELL SC *Etching.*

Bust, to left; oval in rectangle.

$4\frac{1}{8} \times 3\frac{1}{4}$.

Proof on Japan paper.

THE JANSSEN, OR SOMERSET,
PORTRAIT

The most beautiful of the so-called portraits of the poet is that which was first claimed to be such when in the possession of Charles Jennens, and was reproduced by Earlom in mezzotint for Jennens's edition of *King Lear*, 1770. The head in the picture is finely modelled; the broad, wired collar is of lace, and the doublet,

of figured silk. It bears the inscription "Aet 46 1610." Though it has by no means been proved to represent Shakespeare, it is quite likely that it is the work of Janssen, who painted a portrait of Milton in 1618. There is a legend that it once belonged to Prince Rupert. It has been the property successively of the Dukes of Hamilton and Somerset, the twelfth Duke of Somerset leaving it to his daughter, Lady Guendolen Ramsdem, whose son, Sir John Frecheville Ramsdem, now owns the picture.

Several good copies of the portrait exist; it has been often engraved, and is the theme of a series of articles by Mr. M. H. Spielmann in *The Connoisseur*, 1909-1912.

297 R. EARLOM FECIT *Mezzotint.*

Bust, to left; rectangle, with *U T. MAGUS* on scroll above head, and age and date at upper left corner of print. *William Shakespear. From an Original Picture by Cornelius Jansen in the Collection of C. Jennens Esq.*

C. S: 39. B: 119. $5\frac{1}{4} \times 4\frac{1}{2}$.

Front. to Jennens's edition of *King Lear*, 1770.

298 R. COOPER. SCULPT.—FROM A PRINT BY EARLOM
Mezzotint.

Similar print, with facsimile of autograph.

B: 120. $5\frac{1}{2} \times 4\frac{1}{2}$.

Pub. by Sherwood Jones, 1825; front. to *Works*.

299 Same Plate. With publication line erased.

300 J. R. JOBBINS, DEL^T. *Stipple.*

Similar print. *Shakespeare. From Earlom's Engraved Likeness . . .*

$5\frac{1}{4} \times 4$.

301 [CHARLES TURNER.] *Mezzotint.*

Proof before all letters, and lettering in background, of the Charles Turner mezzotint; published by Robt. Triphook, 1824.

$5\frac{5}{8} \times 4\frac{5}{8}$.

302 R. DUNKARTON SCULPT. *Mezzotint.*

Bust, to left; in rectangle with age and date at left upper corner of print. *William Shakspeare, From an original Picture formerly in the possession of Prince Rupert . . .*

C. S: 237. B: 118. $4\frac{5}{8} \times 3\frac{1}{2}$.

Pub. by S. Woodburn, 1811; pl. to his *Characters illustrious in British History*.

303 R. COOPER, SC. *Stipple.*

Bust, to left; rectangle. Based on preceding print. *Wm. Shakespeare.*

$3\frac{1}{4} \times 2\frac{5}{8}$.

Pl. to Bumpus's edition of *Works*, 1825.

304 J. PASS SC. *Stipple.*

Bust, to left; oval. *Shakspeare. Engraved for the Encyclopaedia Londinensis, 1827.*

$4\frac{1}{2} \times 3\frac{5}{8}$.

305 Same Plate. Printed in colors.

ENGRAVED PORTRAITS

- 06 H. ROBINSON. SCULP. *Stipple.*
 Bust, to left; rectangle, with facsimile of auto-
 graph.
 $4\frac{3}{8} \times 3\frac{5}{8}$.
 Pub. by Fisher, Son & Co., 1835.
- 07 Same Plate. With artist's name in center, and
 date changed to 1836.
- 08 Same Plate. With date changed to 1839.
- 09 T. WRIGHT SCULPT. *Stipple.*
 Bust, to left; rectangle, with age and date in
 left upper corner of plate. *Shakspeare, In the*
collection of the Duke of Somerset.
 $5\frac{3}{8} \times 4\frac{3}{8}$.
 Pub. by A. Wivell; pl. to his *Inquiry*, 1827.
- 10 Same Plate. Proof on India paper.
- 11 Same Plate. Proof on India paper before all let-
 ters.
 B: 127.
- 12 ENGRAVED BY PAGE . . . *Stipple.*
 Similar plate, reduced. *Shakspeare . . .*
 $2\frac{3}{4} \times 2\frac{1}{8}$.
 Pub. by Duncombe.
- 13 ANONYMOUS. *Line.*
 Similar print, without age and date. *Will.*
Shakspeare.
 $3\frac{1}{2} \times 2\frac{3}{4}$.
 Pub. by Griffin & Co.

- 314 ENGRAVED ON STEEL BY HOPWOOD. *Stipple.*
 Bust, to left; rectangle of triple lines. *Shakespeare.*
 $5\frac{1}{8} \times 4\frac{1}{4}$.
 Pl. to *Dramatic Works*, 1842.
- 315 DÉSSINÉ ET GRAVÉ D'APRÈS L'ORIGINAL PAR CAZENAVE. *Line.*
 Bust, to left; rectangle. Based on preceding print.
 B: 117. $3\frac{3}{4} \times 3\frac{1}{8}$.
 Proof on India paper.
- 316 ENGRAVED BY G. GREATBACH, FROM THE SOMERSET PORTRAIT. *Stipple.*
 Bust, to left, surrounded by characters from his Plays.
 $8\frac{1}{4} \times 6$.
 Pub. by John Tallis & Company; front. to *Histories*.
- 317 Same Plate. With imprint of The London Printing and Publishing Company.
- 318 Same Plate. Proof before all letters.
- 319 ANONYMOUS. *Stipple.*
 Bust, to left; rectangle in ornamented frame, with age and date at upper left corner of plate; facsimile of autograph on frame.
 $9\frac{1}{8} \times 6\frac{1}{2}$.
- 320 ENGRAVED BY CONRADE COOKE. *Line.*

ENGRAVED PORTRAITS

Half-length, to left; vignette with laurel garland. *Shakspeare* . . .

$1\frac{1}{2} \times 1\frac{1}{4}$.

On title-page of *Dramatick Library*.

321 [WILLIAM SARTAIN] *Mezzotint.*

Bust, to left; age and date in upper left corner; rectangle. Above: *Copyright 1902 by William Sartain, N. York. Published by William J. Campbell. Philadelphia.*

$14\frac{1}{2} \times 12\frac{1}{2}$.

322 ANONYMOUS. *Line.*

Half-length, to left; vignette on page 17 of *L'Album*, Rome, 1834.

$4 \times 3\frac{3}{4}$.

323 ANONYMOUS. *Stipple.*

Bust, to left; rectangular background with corners rounded. *Shakspeare. Gaspar Y Roig Editores. Madrid.*

$4\frac{1}{2} \times 3\frac{1}{2}$.

324 LACOUR SC.—DESSINÉ PAR DEVERIA. *Line.*

Bust, to left; vignette with border of single line.

$2\frac{1}{4} \times 1\frac{3}{4}$.

Illustration to *Iconographie instructive*.

325 Same Plate. Proof on large paper without text.

326 Same Plate. Proof without designer's name.

WILLIAM SHAKESPEARE

- 327 Same Plate. With ornamented frame added.
 $5\frac{1}{4} \times 3\frac{1}{2}$.
 Pub. by Danlos, Paris.
- 328 G STAAL INV—F^D. DELANNOY SC *Stipple.*
 Half-length, to left, in fanciful frame decorated
 with four female figures. *Shakespeare. (Essai*
sur la littérature anglaise) Chateaubriand.
 B: 121. 6×4 .
 Pub. by Abraham Beillet, Paris.
- 329 ENGRAVED BY R. COOPER . . . FROM THE ORIGINAL IN THE COLLECTION OF JOHN WILSON CROKER . . . *Stipple.*
 Bust, to left; oval in rectangle. *Shakspeare.*
 B: 131. $4\frac{1}{2} \times 3\frac{3}{4}$.
 Pub. by G. Smeeton, 1824.
 After a copy of the Janssen portrait.
- 330 Same Plate. Impression on India paper.
- 331 ENGRAVED BY GARDNER. *Stipple.*
 Bust, to right; oval. *William Shakspere.*
 $3\frac{3}{4} \times 3$.
 Pub. by J. Good, 1793; pl. to *Literary Magazine.*
 "Nominally after the Janssen portrait, but
 really after no conceivable original."
- 332 Same Plate. Proof without publisher's inscription.

THE ZUCCARO, OR COSWAY,
PORTRAIT

Of three portraits which have been, without sufficient reason, attributed to Frederigo Zuccaro, the one which once belonged to Richard Cosway, and is now owned in America, is perhaps the best known, and is represented here by the following numbers. Zuccaro left England in 1580, when Shakespeare was sixteen years old. Mr. Spielmann calls the attribution of the portrait to him absurd, but it had credence a hundred years ago.

- 333 LONDON ENGRAVED & PUBLISHED 1803, BY HAN^H.
GREENE . . . *Mezzotint.*

Three-quarters length, full face, resting head on hand; oval in rectangle. *W. Shakespere From an original Picture by Zucaro in the Possession of Richard Cosway Esqr. R.A.*

$9 \times 7\frac{3}{8}$.

- 334 ENGRAVED BY W. HOLL FROM THE ORIGINAL PICTURE ONCE THE PROPERTY OF THE LATE R. COSWAY R.A. *Stipple.*

Copy of preceding. *Guglielm Shakspeare.*

B: 143. $4\frac{1}{4} \times 3\frac{1}{8}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry, Supplement.*

- 335 Same Plate. Proof on India paper before all letters.

336 ANONYMOUS.

Stipple.

Half-length, full face, resting head on hands;
vignette.

$3\frac{3}{4} \times 3\frac{1}{2}$.

THE SOEST PORTRAIT

Gerald Soest was born twenty-one years after Shakespeare's death, and his portrait, while evidently meant for Shakespeare and possibly based on the Chandos type, is fanciful. The portrait, with gentle but weak face, and waving hair and beard, is principally known through Simon's mezzotint (No. 337), which brought it into notice in 1725. It is variously known as the Douglas, Lister Kaye, or Clarges Portrait, according to its different owners.

337 ZOUST PINX.—I. SIMON SC. ET EX. *Mezzotint.*

Half-length, to right, oval in rectangle. *Shakespeare Ob: A.D. 1616. Ætat: 53. Done from a Capital Picture in the Collection of T. Wright Painter in Covent Garden.*

C.S: 133. B: 132. $11\frac{1}{2} \times 9\frac{7}{8}$.

First state of the plate.

338 ENGRAVED BY W. HOLL FROM THE PRINT BY J. SIMON. *Stipple.*

Copy of preceding.

B: 133. $4\frac{5}{8} \times 4$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry*, Supplement.

ENGRAVED PORTRAITS

- 9 Same Plate. Proof on India paper before all letters.
- 10 ZOUST PINXIT.—T. WOOLNOTH SCULPSIT. *Stipple.*
 Copy of oval in No. 337. *Shakespeare.*
 $3\frac{1}{4} \times 2\frac{1}{2}$.
 Pub. by M. J. Godwin, 1809.
- 11 ZOUST PINXIT.—EDWIN SC. *Stipple.*
 American copy of preceding.
 Fielding: 175. Stauffer: 869. $3\frac{1}{4} \times 2\frac{1}{2}$.
- 12 ANONYMOUS. *Line.*
 Copy of bust of No. 337, with profile of Garrick; circle.
 B: 135. $1\frac{1}{2} \times 1\frac{1}{2}$.
 Vignette on title-page of *Beauties of Shakespeare*. London, Kearsley, sixth edition. (See book.)

THE ASHBOURNE, OR KINGSTON, PORTRAIT

This picture first came to light when the Rev. Clement U. Kingston purchased it from a London dealer, and has become well known from G. F. Storm's engraving, 1847. It is inscribed "Aetatis Suae. 47. A° 1611" and is regarded by Mr. Spielmann as a portrait of importance.

- 343 ENGRAVED BY G. F. STORM, FROM AN ORIGINAL PICTURE IN THE POSSESSION OF C. U. KINGSTON, ESQ. OF ASHBOURNE, DERBY.

Mezzotint.

Three-quarters length, standing, to right, with right hand resting on skull; Elizabethan ruff, sword-belt, thumb-ring, and glove; rectangle, with facsimile of autograph.

$15\frac{1}{8} \times 11\frac{3}{4}$.

Pub. by G. F. Storm, 1847.

- 344 ANONYMOUS.

Stipple.

Similar print, to waist only; rectangle with facsimile of autograph.

$4\frac{3}{8} \times 3\frac{1}{2}$.

MINIATURES

Several miniatures have been said to represent Shakespeare, but all on doubtful grounds. The most famous are:

THE WELBECK, or HARLEIAN MIN-
IATURE, which Walpole caused to be en-
graved by Vertue for Pope's edition; incorrectly
said by Oldys to represent James I (See Nos.
345-354).

THE HILLIARD, or SOMERVILLE
MINIATURE, said to have belonged to Shake-
speare's friend, Somerville of Edstone, and now
the property of Lord and Lady Northcote; the
work of Nicholas Hilliard (See Nos. 355-358).

THE AURIOL MINIATURE, so called
from a former owner; now owned in America
(See Nos. 359, 360).

ENGRAVED PORTRAITS

- 345 G. VERTUE SCULP. 1721. *Stipple.*
 Bust, to right; ruff and earring; oval on pedestal in rectangle, with *William Shakespeare* on ribbon at top. *Ad Originalem Tabulam penes Edwardum Dominum Harley.*
 B: 161. $8\frac{1}{2} \times 6$.
 Front. to Pope's edition of *Works*, 1725. Vertue's engraving of the Welbeck Miniature.
- 346 ANONYMOUS. *Line.*
 Copy of preceding, without decorations. *W. Shakspeare, Ob. an. 1616 . . .*
 $5\frac{7}{8} \times 5$.
 Pub. by J. Stockdale, 1783; pl. to *Works*, 1784.
- 347 Same Plate. Without publication line.
- 348 ENGRAVED BY W. & I. WALKER. *Line.*
 Another copy of No. 345, with masks and flames under oval. *Shakspeare.*
 B: 163. $6 \times 3\frac{5}{8}$.
 Pub. by Bellamy & Robarts, 1789.
- 349 Same Plate. Proof before all letters.
- 350 F. C. BOCK SC. *Line.*
 Copy of preceding; oval. *Shakspeare.*
 $3\frac{1}{2} \times 2\frac{3}{4}$.
 Front. to *Englische Blätter*, 1794.
- 351 S. BENNETT SC. *Line.*
 Bust, to right; rectangle.

B: 162. $5\frac{3}{8} \times 4$.

Pub. by I. Stockdale, 1807; pl. to *Works*.

352 MASSOL SCULPT. *Stipple.*

Bust, to right; ruff and ribbon with order of St. George; rectangle. *W. Shakspeare.*

B: 165. $5\frac{1}{8} \times 3\frac{3}{4}$.

Pl. to Guizot's French edition of Shakespeare, 1848; based on Vertue's plate, No. 345.

353 Same Plate. Impression on India paper.

354 Same Plate. Proof on India paper before Shakespeare's name.

355 B. HOLL SCULPT. *Stipple.*

Bust, to left; fair hair, pointed beard, wide collar; oval. *Shakespeare. The original picture formerly belonged to the late Sir Edward Bland Burges Bart.*

$2 \times 1\frac{1}{2}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry*, Supplement. The Hilliard Miniature.

356 Same Plate. Proof on India paper before all letters.

357 ENGRAVED BY T. W. HARLAND FROM THE PORTRAIT BY N. HILLIARD. *Stipple.*

Bust, to left; oval in rectangle with facsimile of autograph.

B: 150. $3\frac{3}{4} \times 3\frac{1}{8}$.

Pl. to Wivell's *Inquiry*, Ed. 2, 1840.

358 Same Plate. With *London, Virtue & Co.*

ENGRAVED PORTRAITS

- 359 ENGRAVED BY W. HOLL FROM THE MINIATURE IN
THE POSSESSION OF CHARLES AURIOL ESQ^R.
Stipple.

Bust, to right, in oval frame. *Shakspeare.*

B: 151. $2\frac{1}{8} \times 1\frac{3}{4}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry*,
Supplement. The Auriol Miniature.

- 360 Same Plate. Proof on India paper before all let-
ters.

VARIOUS SUPPOSITITIOUS PORTRAITS AND BUSTS

- 361 BASIRE. S. *Line.*

Bust, profile, to left; oval.

Size of plate, $5\frac{1}{2} \times 3\frac{1}{4}$.

On engraved title-page of *Poems*, Bell, 1774.

- 362 ANONYMOUS. *Line.*

Similar bust.

$1\frac{5}{8} \times 1$.

On p. 221 of Lavater's *Essays on Physiognomy*,
1789.

- 363 ANONYMOUS. *Line.*

Similar bust, with four other portraits.

$1\frac{3}{4} \times 1\frac{1}{4}$.

Pl. to Lavater's *Essays on Physiognomy*, 1806.

WILLIAM SHAKESPEARE

- 364 DRAWN BY R. CORBOULD, FROM A GEM BY E. BURCH, R.A. & ENGR^D. BY P. W. TOMKINS.

Stipple.

Bust, to left, profile, oval medallion with garlands and name on tablet in rectangle. *Shakespeare.*

B: 160. $3\frac{1}{4} \times 2$.

Pub. by John Sharpe, 1804.

- 365 G. UPIZ DEL.—COUPI SC.

Stipple.

Similar bust, in wreath, profile; emblems; rectangle. *Shakespeare.*

$4\frac{1}{4} \times 3$.

- 366 ANONYMOUS.

Stipple.

American copy of preceding. *Shakespere.*

$2\frac{7}{8} \times 1\frac{7}{8}$.

On title of *Works*, Philadelphia.

- 367 THURSTON. DEL.—RHODES. SCULP.

Line.

Similar bust, circular frame with emblems in rectangle. *Shakespeare.*

B: 159. $3\frac{7}{8} \times 2\frac{3}{4}$.

Pub. by Thomas Tegg, 1816.

- 368 Same Plate. Proof on India paper.

- 369 J. MILLER SCULP.

Stipple.

Similar bust, oval. *W^m. Shakespeare.*

B: 157. $4\frac{1}{4} \times 3\frac{1}{4}$.

70 ANONYMOUS. *Line.*

Bust, in oval, with wrinkled collar and protruding chin.

$2 \times 1\frac{5}{8}$.

Proof.

71 ANONYMOUS. *Line.*

Small bust, to left; on book-plate of David Garrick.

Size of bust, $\frac{5}{8} \times \frac{3}{8}$.

72 HOGARTH PINXT.—J. I. SCT. *Aquatint.*

Small bust; medallion set in chair. *Shakespeare Chair.*

$6\frac{1}{2} \times 3$.

Pub. for S. Ireland, 1799.

The tradition is that the medallion was carved by Hogarth and inset in a chair given by him to David Garrick.

73 ENGRAVED BY W. RIDLEY FROM A DRAWING BY W. H. BROWN . . . *Stipple.*

Bust, to right; slightly resembling the Chandos Portrait, but without beard and earring. *Shakespeare. Engraved for C. Cooke, April 19, 1797.*

$3\frac{1}{8} \times 2\frac{1}{2}$.

74 A. WIVELL DELT.—W. HOLL SCULPT. *Stipple.*

Half-length, to left; oval. *Will. Shakespere. The original Picture is in the possession of Thomas Gilliland, Esqr.*

B: 142. $3\frac{3}{4} \times 3$.

WILLIAM SHAKESPEARE

Pub. by Wivell, 1827; pl. to his *Inquiry*, Supplement.

- 375 PAINTED BY R. SMIRKE, R.A.—ENGRAVED BY R. ASHBY. *Line.*

Bust, full face, in architectural frame with *Illustrations to Shakspeare*, by Robt. Smirke, R.A.

$4\frac{1}{4} \times 3\frac{1}{4}$.

Pub. by Hurst, Robinson & Co., 1825.

- 376 Same Plate. Impression on India paper.

- 377 Same Plate. Proof on India paper before letters.

- 378 Same Plate. Unfinished proof.

- 379 E. DESMAISONS LITH.—IMP. LEMERCIER . . . *Lithograph.*

Half-length, to left, looking toward front; wavy hair and loose collar; vignette. *Shakespeare.*

$6\frac{1}{2} \times 5\frac{1}{2}$.

Pub. by Moore McQueen & Co.

FRAUDULENT PORTRAITS

Early in the nineteenth century two "restorers," Zincke and Holder, fabricated numerous spurious portraits of Shakespeare and others. Several of them were accepted as genuine, and have become well known through excellent engravings. Some of the most noted of the frauds which may be traced to one or the other of these impostors are:

ENGRAVED PORTRAITS

THE STACE PORTRAIT, named after the publisher who first had it reproduced by Robert Cooper (See Nos. 380–383).

THE DUNFORD PORTRAIT, named for the publisher of Turner's mezzotint (See Nos. 384–387).

THE WINSTANLEY PORTRAIT, one of two owned by Mr. Thomas Winstanley (See Nos. 388–390).

THE ZINCKE PORTRAIT, immediately traceable to Zincke (See No. 391).

30 ENGRAVED BY ROBT COOPER. *Stipple.*

Half-length, to right; in plain coat with small buttons and slightly turned collar; figure almost in profile; rectangle. *Shakspeare From an original Portrait in the possession of the Publisher.*

B: 136. $11\frac{3}{4} \times 9$.

Pub. by Machell Stace, 1811. The Stace imposture.

31 Same Plate. Without Shakespeare's name and with *Robt. Cooper, Aquafortis* lightly etched.

32 ENGRAVED BY W. HOLL FROM A PRINT BY R. COOPER. *Stipple.*

Copy of preceding. *Shakspeare . . .*

B: 137. $4\frac{1}{8} \times 3\frac{1}{4}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry*, Supplement.

WILLIAM SHAKESPEARE

- 383 ROSMÄSTER BERLIN 1838. *Line.*
 Copy of preceding.
 $4 \times 3\frac{1}{4}$.
- 384 ENGRAVED BY C. TURNER, FROM THE NEWLY DISCOVERED PICTURE . . . *Mezzotint.*
 Bust, to left, with broad plain collar, wrinkled; heavy hair falling over collar; rectangle. *WM. Shakspeare.*
 B: 138. 15×12 .
 Pub. by Jas. Dunford, 1815. The Dunford imposture.
- 385 Same Plate. Proof before all letters.
- 386 ENGRAVED BY WM. SHARP . . . *Line.*
 Copy of preceding; in rectangular frame. *WM. Shakspeare.*
 B: 140. $6\frac{1}{4} \times 5\frac{1}{4}$.
 Pub. by J. Dunford, 1816.
- 387 [W. HOLL] *Stipple.*
 Similar print; rectangle, without the frame.
 B: 139. $4\frac{1}{8} \times 3\frac{1}{4}$.
 Pub. by Wivell, 1827; pl. to his *Inquiry*, Supplement.
 Proof on India paper before all letters.
- 388 ANONYMOUS. *Line.*
 Bust, to left; in plain collar with tassels, outline floriated rectangle. Above: *Engraved from*

ENGRAVED PORTRAITS

*a Portrait, in the possession of Mr. Thos. Win-
stanley, Liverpool. (6 lines of verse below.)*

5 × 4.

- 389 ENGRAVED BY EDWARD SMITH FROM AN ORIGINAL
PAINTING. *Line.*

Same type, half-length, to left; rectangle. *Shak-
speare.*

B: 156. $4\frac{1}{2} \times 3\frac{3}{8}$.

Pub. by Robt. Jennings, 1829; for *The Union
Shakespeare.*

- 390 Same Plate. Proof on India paper, with engrav-
er's name lightly etched.

- 391 W. HOLL SCULPT. *Stipple.*

Bust, full face; oval, with fancy figures and in-
scriptions in antique characters. "*The earth
has bubbles . . .*"

B: 144. $6\frac{1}{4} \times 4\frac{1}{4}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry,
Supplement.*

The so-called Zincke portrait.

THE WESTMINSTER MONUMENT

In 1741 a monument, designed by William Kent
and executed by Peter Scheemakers, was set up
in the Poets' Corner in Westminster Abbey.
The expenses were met by public subscription,
Alexander Pope being one of the promoters of
the scheme. The standing figure of the poet is

represented as leaning against a pillar, on which are books and a scroll; the head is after the Chandos Portrait.

- 392 H. GRAVELOT DELIN. ET SCULP. *Line.*

The monument, with statue, in Westminster Abbey; rectangle. Below: *To be placed next after the Preface.*

$8\frac{1}{2} \times 6\frac{1}{8}$.

Pl. to Hanmer's edition of *Works*, 1744.

- 393 ANONYMOUS. *Line.*

Same monument; rectangle.

B: 185. $7\frac{3}{8} \times 4\frac{1}{4}$.

Pl. to *London Magazine*, 1751.

- 394 ANONYMOUS. *Line.*

Same monument, with railing; rectangle. Below: *Monument of Shakespeare.*

$5\frac{1}{2} \times 3\frac{1}{4}$.

Pl. to *Royal Magazine*, 1763.

- 395 S. WALE DELIN.—C. GRIGNION SC. *Line.*

Copy of preceding. *Monument of Shakespeare.*

$5\frac{1}{2} \times 3\frac{1}{4}$.

- 396 ANONYMOUS. *Line.*

Reduced copy of No. 394. *Monument of Shakespeare.*

$5\frac{1}{2} \times 3\frac{1}{4}$.

ENGRAVED PORTRAITS

397 ANONYMOUS. Line.

Same monument; rectangle. *Shaksperes Monument in Westminster Abbey.*

B: 186. $5\frac{1}{8} \times 3\frac{1}{8}$.

Printed for J. Bell, 1787; pl. to *Works*.

398 ANONYMOUS. Line.

Same monument; rectangle. Above: *Monument of Shakespear.*

$6\frac{1}{4} \times 3\frac{3}{4}$.

Pl. to *Universal Magazine*.

399 HULETT SCULP Line.

Same monument; rectangle.

$5\frac{3}{4} \times 3\frac{1}{2}$.

400 ANONYMOUS. Line.

Same monument; rectangle.

$4\frac{1}{2} \times 2\frac{3}{4}$.

Cut close.

401 ANONYMOUS. Line.

Same monument; rectangle. *The Monument of William Shakespear the Poet, erected to his Memory in Westminster Abbey A.D. 1741.*

11×7 .

402 ANONYMOUS. Line.

Same monument; rectangle. On base of statue; *Shakespeare.*

$6\frac{1}{4} \times 4\frac{1}{4}$.

Pub. by John Williams, 1826.

WILLIAM SHAKESPEARE

- 403 ENGRAVED BY B. HOLL. *Line.*

Same monument; rectangle. *The Monument of Shakspeare in Westminster Abbey.*

$8 \times 4\frac{5}{8}$.

Pub. by Wivell, 1827; pl. to his *Inquiry*, Supplement.

- 404 Same Plate. Proof before all letters.

B: 182.

- 405 DRAWN & ENG^d. BY J. STORER.—FOR COLE'S RESIDENCES OF ACTORS. *Line.*

Same monument, showing only part of pedestal; rectangle. *Shakespeare's Monument, Westminster Abbey.*

$4\frac{1}{8} \times 2\frac{3}{4}$.

- 406 ANONYMOUS. *Line.*

The statue of the monument; vignette, on Seddon's advertisement of Books & Stationery, Philadelphia, about 1812.

$3\frac{1}{2} \times 2\frac{1}{2}$.

- 407 ANONYMOUS. *Line.*

Same statue; vignette. *William Shakespeare. Verlag von Friedrich Brandstetter in Leipzig.*

$5\frac{1}{2} \times 4$.

THE BANKS RELIEF

A relief, representing Shakespeare between the Genius of Painting and the Dramatic Muse,

ENGRAVED PORTRAITS

was executed by J. Banks for Boydell's Shakespeare Gallery in Pall Mall. It is now in the garden of New Place, Stratford. It was reproduced on a medal by Küchler, which was presented to every subscriber to Boydell's illustrated edition of Shakespeare.

- 08 T. BANKS R.A. INV. ET SCULP.—DRAWN & ETCH'D BY G. VITALBA *Etching.*

Relief in front of Shakespeare Gallery with medallion of John Boydell introduced; rectangle. *Bass Relief in the Front of the Shakespeare Gallery Pall Mall. Humbly Dedicated to the Subscribers of the Shakespeare Gallery . . .*

B: 178. $9 \times 7\frac{3}{4}$.

Pub. by Vitalba, 1792.

- 09 I. BANKS R.A. FECIT.—BENJ. SMITH SCULP. *Stipple.*

Same relief; rectangle. On pedestal: "*He was a Man, take him for all in all, I shall not look upon his like again*" . . . Below: *Represents Shakespeare seated between the Dramatic Muse and the Genius of Painting . . .*

B: 176. $19\frac{1}{2} \times 14\frac{1}{2}$.

Pub. by J. & J. Boydell, 1796; pl. to *Works*.

- 10 I. BANKS R.A. FECIT.—JAMES STOW SCULPT. *Line.*

Same relief; rectangle. *Represents Shakspeare seated . . .*

B: 177. $10\frac{1}{2} \times 6\frac{1}{2}$.

Pub. by J. & J. Boydell, 1798; front. to *Works*.

WILLIAM SHAKESPEARE

- 411 Same Plate. With inscription below lightly etched.
- 412 Same Plate. Proof before all letters.
- 413 J. BANKS R.A. FECIT—B. HOLL SCULPT. *Line.*
 Same relief; rectangle.
 B: 172. $6\frac{3}{4} \times 4\frac{3}{8}$.
 Pub. by A. Wivell; pl. to his *Inquiry*, Supplement. (See book.)
- 414 Same Plate. Proof on India paper before all letters.
- 415 I. BANKS R.A. FECIT.—GESTOCHEN IN LORRACH BEY BASEL VON T. T. VON MECHEL JUN. *Line.*
 Same relief; rectangle. *Represents Shakspeare seated between the Dramatick Muse and the Genius of Painting . . .*
 $4\frac{3}{4} \times 3\frac{5}{8}$.
- 416 ANONYMOUS. *Etching.*
 Same relief; rectangle, in outline.
 $4\frac{3}{8} \times 3\frac{1}{4}$.
 Proof before all letters.
- 417 BANKS R.A. FECIT—FAUCHERY DEL.—A^{NE}. MATHIEU SC. *Line.*
 Same relief; rectangle.
 $5 \times 3\frac{5}{8}$.
 Pub. by Marchant, Paris.
- 418 SCRIVEN SCULPT *Line.*
 Same relief; obverse of medal presented to sub-

ENGRAVED PORTRAITS

scribers to Boydell's edition of Shakespeare's Works. Below is the reverse of the medal, engraved by Girtin.

$1\frac{7}{8} \times 2$.

Pub. by J. Asperne, 1804; pl. to *European Magazine*.

419 ENGRAVED BY S. RAWLE.

Line.

Same relief, in view of full front of Shakespeare Gallery.

B: 174. $7 \times 3\frac{3}{4}$.

Pub. by J. Asperne, 1804; pl. to *European Magazine*.

VARIOUS STATUES

420 ANONYMOUS.

Stipple.

The Roubiliac Statue, inclined toward left with pen in right hand and left hand raised to face; long draped cloak; vignette. Below: *Shakespeare*.

$4\frac{7}{8} \times 3\frac{1}{4}$.

The French sculptor was commissioned by David Garrick in 1758 to execute this statue, which Garrick bequeathed to the British Museum.

421 RILEY DEL.—PAGE SCULP

Line.

Statue on pedestal, with figures of Tragedy and Comedy below; encircling ribbon inscribed *We ne'er shall look upon his like again*; vignette.

$6\frac{1}{2} \times 4\frac{1}{4}$.

Pub. by Bellamy & Roberts, 1791.

WILLIAM SHAKESPEARE

- 422 J. BELL, SCULPTOR.—DAGUERREOTYPED BY BEARD.
Stipple.

Statue on pedestal; left hand resting on trunk of tree; head from Stratford bust; rectangle. Below: *Shakspeare.*

$5\frac{1}{2} \times 3\frac{3}{8}$.

- 423 ANONYMOUS. *Stipple.*

Similar statue; vignette. "*His fame folds in This orb o' the earth.*" *Shakespeare.*

$3 \times 1\frac{3}{4}$.

Pub. by D. Appleton & Co., New York.

- 424 Same Plate. Proof before publisher's inscription.

- 425 Same Plate. Proof before all letters.

- 426 ENGRAVED BY A. B. WALTER FROM THE ORIGINAL
DRAWING BY W. CROOME. *Mezzotint.*

Statue on pedestal with lyre, masks, etc., below; book in left hand; vignette.

$5\frac{3}{8} \times 3\frac{1}{2}$.

- 427 ANONYMOUS. *Stipple.*

The Central Park statue; face from the Stratford bust, looking down, with book in right hand and left hand on hip; vignette. *Shakspeare. From the Statue by J. Q. A. Ward. Copyright by D. Appleton & Co. 1877.*

$8\frac{3}{8} \times 4\frac{1}{2}$.

- 428 Same Plate. With inscription: *Shakspeare. From the bronze statue by J. Q. A. Ward, in Central Park, New York.*

ENGRAVED PORTRAITS

Programme of a performance of *Julius Cæsar* given at Booth's Theatre in 1875; printed on green silk, with representation of the Ward statue.

$5 \times 2\frac{1}{4}$.

Bust of William Shakespeare; carved in wood.

Alleged Portrait of William Shakespeare; painted in oils, with inscription, *Age 46—1610*. In corner, *Lynde*.

2 Engraved Portraits of the Early Editors of Shakespeare's Plays.

3 Engraved Portraits of Early Shakespearian Actors.

ADDENDA

- 434 [WILLIAM SABIN] *Etching.*
 "The Whistling Shakespeare." Droeshout type,
 on small sketch of title-page of the First Folio.
 $1\frac{1}{2} \times 1\frac{3}{8}$.
- 435 [FRANCIS KYTE.] *Mezzotint.*
 Bust, to left, in oval on plate with oval portraits
 of Jonson, Milton and Butler. *Natus A. D.*
1554 Wil^m. Shakespear . . .
 C. S: 13. $13\frac{3}{4} \times 10$.
 One of a set of six plates, *The Worthies of*
Britain; in imitation of Simon's set (See No.
 138).
- 436 W. PAGE DEL. W. J. LINTON SC. *Wood-engraving.*
 The "Kesselstadt Death Mask."
 $37\frac{1}{4} \times 25\frac{1}{2}$.
 On poster of lecture by William Page, Novem-
 ber 14, 1871.

CATALOGUE OF
BOOKS ILLUSTRATED BY
THOMAS ROWLANDSON



EXHIBITED AT
THE GROLIER CLUB
NOVEMBER 2 TO NOVEMBER 23

NEW YORK
1916

NOTE

THOMAS ROWLANDSON'S life and work cover the formative period of English social caricature, as he was born in July, 1756, eight years before the death of Hogarth, and died in April, 1827, eight years before the publication of John Leech's *Etchings and Sketchings*. Leaving the schools of the Royal Academy at the age of sixteen, he spent two years in a Parisian atelier, after which he returned to London and the Academy, only to go again to Paris. In 1777 he set up in London as portrait painter, but his early bent for caricature and his appetite for life caused him to spend much of his time rambling on the Continent and about the English countryside, sketching landscape, men and manners. Sometime in the early eighties he seems definitely to have thrown in his lot with Gillray and Bunbury, and thereafter to have

made his living from caricature. In 1809 he began work for Ackermann's *Poetical Magazine*, starting that series of book illustrations by which he is probably most popularly remembered to-day.

We are told of his aimless wandering about the country, of his indolence and dissipation, of his gambling and high living, and of the reprobation with which his habits of life were regarded by the good people of his day, but undoubtedly it is to just these things that we are indebted for the marvellous record which he left of the England he knew, perhaps the most important contribution to our knowledge of the manners of the Englishman during the extraordinary years from 1780 to 1825.

His predecessors and contemporaries as caricaturists vacillated between heavy moralizing and savage satire, the monotony of which was relieved only by raucous laughter. Rowlandson, with his academic training and his sojourns in the Paris of Moreau le jeune, Freudeberg and

Debucourt, however, escaped the eccentricities and insularities of his fellows and brought to his work the sure hand and smiling appreciation of manners and costume that have ever since been the distinguishing trait of English social caricature. Without him it may well be doubted whether the Leech and Doyle, the Keene and Du Maurier we know would ever have existed.

Mr. Martin Hardie in his *English Coloured Books* gives the following account of the manner in which Rowlandson produced many of his book illustrations and sheets of caricatures:

“For the colouring of aquatints a publisher had to keep a number of workmen occupied in this particular task. Rudolph Ackermann, for instance, had a large staff of engravers and colourists working continually at his Repository of Arts. The magnitude of the work will be best realized by considering what the issue of a single book meant. The *Microcosm of London*, for instance, contains one

hundred and four plates and one thousand copies of the book were published. This means that for this one book alone at least 104,000 plates were separately coloured by hand; and any one who has studied Ackermann's books knows with what uniform excellence this colouring was done, and to what a high degree of finish it frequently attained. Let us consider for a moment how one of Rowlandson's coloured plates for this work would be produced. The artist was summoned to the Repository from his lodgings in James Street, in the Adelphi, and supplied with paper, reed-pen, Indian ink, and some china saucers of water-colour. Thus equipped, he could dash off two caricatures for publication within the day; but in the case of the coloured books he worked with greater care. With his rare certainty of style, he made a sketch, rapid but inimitable. This he etched in outline on a copper plate, and a print was immediately prepared for him on a piece of drawing-paper. Taking his Indian ink, he added to this outline the delicate tints

that expressed the modelling of the figures, and the shadowing of interiors, architecture, or landscape. The copper plate was then handed to one of Ackermann's numerous staff of engravers—Bluck, Stadler, Havell, and the rest. When Rowlandson returned in the afternoon he would find the shadows all dexterously transferred to the plate by means of aquatint. Taking a proof of this or his own shaded drawing, the artist completed it in those light washes of colour which are so peculiarly his own; and this tinted impression was handed as a copy to the trained staff of colourists, who, with years of practice under Ackermann's personal supervision, had attained superlative skill."

In the following catalogue the books are divided into two classes: those containing illustrations designed by Rowlandson (who in most cases seems to have done the etching as well, at least to the extent described above), and those which Rowlandson engraved after the designs of fellow artists. The books and sets of plates

NOTE

under each class are arranged in chronological order, in many cases several copies of the same book being exhibited. The dates on prints quoted in the catalogue refer to the copies exhibited, but have been found to be uniform in all copies of given books which we have been able to examine, unless otherwise stated. We are fortunate in being able to show as well a number of original drawings by Rowlandson.

The Committee on Arrangements takes pleasure in acknowledging the assistance of the Harry Elkins Widener Memorial Library at Harvard in allowing a thorough examination of its wonderful Rowlandson collection. Any variations discovered by this further comparison of copies are noted in the catalogue. Aside from the members of the club who have generously contributed their collections, the committee has especially to thank Mrs. George D. Pratt, Mr. John E. Madden, Mr. J. Pierpont Morgan, Mr. H. L. R. Edgar, and Mr. G. D. Smith.

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CATALOGUE

ILLUSTRATIONS DESIGNED BY ROWLANDSON

1784

- I THE RHEDARIUM, for the Sale of All sorts of Carriages By Gregory Gigg. A New Book Of Horses And Carriages. Design'd & Etch'd by T. Rowlandson. Pubd. by E. Jackson . . . [c. 1784].

Oblong quarto. No letterpress.

Nine plates (including title-page) designed and etched by Rowlandson; colored.

The plates are signed "Rowlandson" (except the last, representing a coach without horses), and bear Jackson's imprint. Three have titles: A Hack.—Brewers Drays.—Millers Waggon. The other plates are of a similar character, one of them being dated 1784.

Grego lists this tentatively under 1783 (see also his Vol. I, p. 151).

- 2 HISTORY OF THE WESTMINSTER ELECTION . . . The Second Edition. By Lovers Of Truth And Justice. Audi Alterem Partem. London: Printed For The Editors . . . M.DCC.LXXXV . . .

Quarto. Second edition. Title, dedication and "Preface to the Reader," pp. [v]-xii; "Errata" and folded table (not included in pagination); text, pp. [1]-574.

Sixteen plates (partly folded) designed by Rowlandson; colored.

The plates, most of which bear W. Humphrey's imprint, are as follows: The Rival Candidates (April 8, 1784).—Liberty and Fame introducing Female Patriotism to Britannia.—The Champion of the People (March 11, 1784).—The State Auction (March 26, 1784).—Master Billy's Procession to Grocers Hall (March 8, 1784).—Britannia roused . . . —The Hanoverian Horse and British Lion (March 31, 1784).—The Westminster Watchman.—The Westminster Mendicant ("11, 1784").—The Westminster Deserter

. . . (May 18, 1784).—Procession to the Hustings . . . (April 30, 1784).—Wit's Last Stake (April 22, 1784).—The Apostate Jack R—. . . (March 1, 1784).—A Peep into Friar Bacon's Study (March 3, 1784).—Mars and Venus . . . (April 2, 1784; published by W. Wells, and not mentioned by Grego; it does not greatly resemble Rowlandson).—A Political Heat . . . (May 19, 1784; not mentioned by Grego).

These form only a small part of the numerous caricatures drawn by Rowlandson during the contested election for Westminster in 1784, many of which were issued as single prints. The first edition of the book appeared in 1784. The preface, reflecting on the Duchess of Devonshire, was afterward suppressed.

1786

- 3 PICTURESQUE BEAUTIES OF BOSWELL
Part The First [—Second] Containing

Ten Prints, Designed and Etched by Two Capital Artists . . . of The Following Subjects. [Titles of plates and quotation from Boswell.] Published in May [June], 1786, by E. Jackson . . .

Oblong folio. Two volumes. No letter-press. Published in gray paper wrappers.

Twenty plates designed and etched by Rowlandson "from suggestions by Collins," as called for in the lists of plates on the wrappers.

The plates are not signed, but bear descriptions below, with references to Boswell's *Journal of a Tour to the Hebrides* ("Vide Journal," with page number). In Vol. I, six are dated May 15, and four, May 30. In Vol. II, three are dated May 15, one, June 10, two, June 15, and four, June 20.

This caricatures Boswell's *Journal of a Tour to the Hebrides*, which had appeared in 1785.

1789?

4 [RACING SERIES. 1789?]

Quarto. No letterpress.

Six aquatint plates designed and (probably) etched by Rowlandson.

The plates are cut close and mounted, the titles being mounted separately. They are as follows: Mounting.—Weighing (not mentioned by Grego).—Racing (called by Grego “The Start”).—Betting.—Running out of the Course (not mentioned by Grego).—Between Heats (called by Grego “The Course”).

The first and fourth plates contain portraits of Colonel Dennis O’Kelly, owner of the celebrated racehorse, Eclipse.

1790–1792

5 No. [1–4, supplied in ink]. Price 5s. Outlines of Figures, Landscape, & Cattle, Etched By T. Rowlandson, For The Use Of Learners; Published

By S. W. Fores, No. 50, Piccadilly, Corner Of Sackville-Street; (Where may be had all the Works of Hogarth, Rowlandson, Bunbury, and Woodward:) [twenty-five lines of Fores's advertisements, 1790-1792].

Folio. In four numbers, as issued. Original gray, paper wrappers, with labels lettered as above.

Sixteen plates designed and etched in outline by Rowlandson.

The plates are numbered, and each contains Fores's imprint, with dates as follows: Nos. 1-4, March 8, 1790.—No. 5, June 18, 1790.—No. 6, June 20, 1790.—No. 7, June 27, 1790.—No. 8, June 20, 1790.—No. 9, Jan. 20, 1791.—No. 10, Aug. 6, 1790.—No. 11, Jan. 31, 1791.—No. 12, Aug. 6, 1790.—Nos. 13-16, June 1, 1792.

The plates bear no titles, nor does Rowlandson's name appear in any of them. Each plate contains various scenes and a large number of figures employed in various pastimes and

pursuits, including fishing, shooting, riding, sailing, coaching, faggot carrying, skating, horse racing, etc.

- 6 ANOTHER ISSUE, with the plates colored. In this set Plates 9-12 are not numbered, and there are variations in the labels of Nos. 2-4.

1792

- 7 FIELDING, HENRY. The Adventures Of Joseph Andrews, And his Friend Mr. Abraham Adams . . . By Henry Fielding, Esq. With Prints By T. Rowlandson. Printed For J. Murray, London, And J. Sibbald, Edinburgh. 1792.

Octavo. Title, "Preface," "Contents" and "Subjects of the Prints," pp. [iii]-[xxi]; text, pp. [1]-331.

Eight plates designed and etched by Rowlandson.

The plates have no titles, but each contains page designation, Sibbald's imprint, dated 1792, and "Rowlandson Inv^t. et Fect."

- 8 FIELDING, HENRY. *The History Of Tom Jones, A Foundling*. By Henry Fielding, Esq. *Mores Hominum Multorum Vedit*. Volume I [–Volume III]. Printed For J. Murray, London, And J. Sibbald, Edinr. 1792.

Octavo. Three volumes. Vol. I: Title, "To the Honourable George Littleton, Esq.," and "Contents," pp. [iii]–xix, with unnumbered leaf, "Subjects of the Prints," insert between pp. viii–ix; text, pp [1]–280. Vol. II: Title, "Subjects of the Prints," and "Contents," pp. [i]–xi; text, [1]–350. Vol. III: Title, "Contents," and "Subjects of the Prints," pp. [i]–[ix]; text, pp. [1]–316.

Twelve plates (four in each volume) designed and etched by Rowlandson; colored.

The plates have no titles, but each contains volume and page designation, Sibbald's imprint, dated 1792, and "Rowlandson invt. et Fect.," with slight differences in capitalization, etc.

- 9 THIRTEEN ETCHINGS Illustrative Of Striking Passages In *Tom Jones* and *Joseph Andrews*; Designed By Thomas Rowlandson, Esq. Also

Specimen Of A New Edition Of
Smollett's Works. Edinburgh . . .
1808.

A prospectus for a later edition, containing the twelve plates for *Tom Jones*, one for *Joseph Andrews* (Parson Adams in a Suspicious Situation), and one for *Humphrey Clinker* (The Marriage . . .). The plates may be distinguished from those of the original edition by the fact that they contain titles instead of Sibbald's imprint. Between the plates are pages of explanatory letterpress.

1799

O HUNGARIAN & HIGHLAND BROAD
SWORD Twenty Four Plates, Designed and etched by T. Rowlandson, under the direction of Messrs. H. Angelo and Son, Fencing Masters to the Light Horse Volunteers of London and Westminster dedicated to Colonel Herries. Publishd as the Act directs Feby. 12th. 1799, by H. Angelo . . .

Oblong folio. "To Colonel Herries . . ." and "Subscribers," pp. [i]–[vii]. There is no printed title-page. Original gray paper wrapper bound in.

Twenty-four aquatint plates (including title-page) designed and etched by Rowlandson; colored.

There is no list of the plates, which bear technical, military titles in panels on the borders. Most of them are signed by Rowlandson in the body of the plate, and all have the publisher's name below, with the date, Sept^r. 1, 1798, except the title, which is dated as above, the eighth and ninth plates which have no imprint, and the seventeenth, from which the date is omitted. The title bears also the words, "Aquatinta by I. Hill."

"With foreign invasion threatening our shores, martial ardour was the keynote of the year 1799, and subscribers were readily found for the *Hungarian and Highland Broadsword Exercise* . . . The twenty-four plates in coloured aquatint show military exercises and movements of cavalry, but the single figures in the

foreground, illustrating sword exercises, are relieved and animated by the introduction in the background of various skirmishes, assaults and battle-scenes, so that the plates lose all sense of formality. In the general liveliness of the picture you forget that the two central figures illustrate: 'Cut two, and horse's off side protect, new guard,' and other formulæ of broadsword exercise." *Hardie. English Coloured Books.*

Three copies are exhibited.

- II LOYAL VOLUNTEERS Of London & Environs, Infantry & Cavalry, in their respective Uniforms . . . In 87 Plates. Designed & Etched by T. Rowlandson, and Dedicated by Permission to His Royal Highness the Duke of Gloucester. [1799.]

Folio. Dedication, "Preface," dated August 12, 1799, "List of Subscribers" and "Contents," pp. [i]-[xii]. Each two plates are placed to face each other, with unnumbered leaves of description between.

Eighty-seven plates (including title-page) designed and etched by Row-

landson; colored, with a lavish use of gold.

The plates bear military commands as titles, and imprints, and are signed "Rowlandson delin.". They are numbered 1-77 (Nos. 77-79 being combined on one plate), and 1-8 (cavalry) with a ninth cavalry plate unnumbered. In the copies examined they are dated as follows: Nos. 1-12, June 1, 1798; Nos. 13-16 and 19, June 16, 1798; Nos. 17-18, 20, 22 and 25, July 1, 1798; Nos. 21-24 and 27, July 10, 1798; Nos. 26 and 28, July 18, 1798; Nos. 29-32, 34 and 36, Aug. 1, 1798; Nos. 33 and 35, Aug. 7, 1798; No. 37, Aug. 14, 1798; Nos. 38-40, Aug. 20, 1798; Nos. 41-44, Sept. 7, 1798; Nos. 45, 47 and 48, Sept. 21, 1798; No. 46, Sept. 14, 1798; Nos. 49-52, Oct. 5, 1798; Nos. 53-55, Oct. 25, 1798; Nos. 56 and 57, Nov. 1, 1798; Nos. 58-60, Nov. 16, 1798; Nos. 61-64, Dec. 20, 1798; No. 66, Dec. 18, 1798; Nos. 65, 67, 69 and 70, Jan. 1, 1799; No. 68, Dec. 10, 1798; Nos.

71 and 72, Feb. 16, 1799; Nos. 73, 75 and 76, April 20, 1799; No. 74, May 6, 1799; Nos. 77-79 (on one plate), May 20, 1799; Nos. 1 and 3 cavalry, June 24, 1798; Nos. 2 and 4 cavalry, July 1, 1798; No. 5 cavalry, Oct. 1, 1798; Nos. 6-8 cavalry, Nov. 1, 1798; unnumbered plate, July 24, 1799.

c. 1802

- 12 TO BE CONTINUED OCCASIONALLY.
Platts's Popular & Original Dances,
For The Piano Forte, Violin &c.
With Proper Figures . . . London,
Printed & Sold by J. Platts . . . [c.
1802].

Folio. "List of Platts's Popular & Original Dances" and music, pp. [1]-38.

Title vignette signed "Hunter sc.," surrounded by border of various dancing figures and symbols, signed "Rowlandson sc.," but evidently after his own design.

1807

- 13 [BRITTON, JOHN.] The Pleasures Of Human Life: Investigated cheerfully; Elucidated Satirically; Promulgated Explicitly; and Discussed Philosophically. In A Dozen Dissertations . . . By Hilaris Benevolus, & Co. Fellows of the London Literary Society of Lusorists." [Quotations from Milton, Dibdin, and Peter Pindar.] Embellished With Five Illustrative Etchings and two Head-pieces. London: Printed For Longman, Hurst, Rees, And Orme, Paternoster Row. 1807.

Sextodecimo. Title, "A Deprecatory Advertisement" and "Embellishments," pp. [i]–xvi; text, including "Official Notice" and "Dedication to the respectable Booksellers and Publishers of Great Britain," pp. [1]–210; "An analytical and explicatory Index" and "Postscript," pp. 211–223.

Tinted frontispiece and title-page, representing Gloom ("placed topsyturvy") and Cheerfulness. Five plates designed and etched by Row-

landson as called for in the Index; colored.

The plates are inscribed "Drawn and Etched by Rowlandson for the Pleasures of Human Life," and are dated Feb. 1st, 1807. The titles are as follows: Christopher Crabtree in the Suds.—Mr. Ego's Marvelous Story.—Connoisseurs or Portrait Collectors!!!—A Brace of Full-Grown Puppies . . . —The Pleasures of Bond Street . . . A footnote says of the engraved title: "We are indebted to the ingenious Mr. Charles Bell, for permission to copy this exquisitely laughable head, from his recent interesting work, *The Anatomy of Expression*."

- 4 MORE MISERIES!! Addressed To The Morbid, The Melancholy, And The Irritable. By Sir Fretful Murmur, Knt. Second Edition, Enlarged [Two lines] London, Printed by W. Clowes . . . For H. D. Symonds [and others] . . . 1807.

Sextodecimo. Half-title, title, "To George Colman, Esq.," "To the Public," pp. [i-vii];

"Contents" and "Memoir," pp. [1]–16; text, pp. [19]–213; Advertisements, pp. [215–218]. It seems probable that there should be a half-title between pp. 16–[19].

Folded colored frontispiece. Twelve aquatint plates designed by Rowlandson; colored.

There is no list of plates, which have full descriptions below, and are, for the most part, signed "Rowlandson fecit." Above each plate is the title, "More Miseries," and the page number (66, 77, 84, 86, 92, 97, 117, 118, 136, 148, 179, 188). They were published by Ackermann, and are dated April 1, 1807.

The book was first published, with the colored frontispiece, in 1806. The last page of the advertisements in the present volume reads as follows: "Just published, price 6s. coloured. Graphic Illustrations of More Miseries: from the Inimitable Pencil of Rowlandson. The Publisher has spared no expense to render this collection of Twelve Prints, truly Unique. We may confidently assert,

that they possess more genuine humour than any others on a similar subject, and cannot fail to attract the public attention. The Prints may be had bound with *More Miseries*, Price 11s. coloured."

1808

5 MISERIES OF HUMAN LIFE: Designed And Etched By T. Rowlandson, And Published December 1 1808 By R. Ackermann Repository of Arts, 101 Strand London

Quarto. No letterpress. Original brown paper boards, with green label.

Fifty plates (including title-page) designed and etched by Rowlandson; colored.

They consist of title-page, thirteen plates of various kinds of "Miseries," dated Jan. 1, 1806 (one plate), and Jan. 1, 1807, with the secondary designation of "Dialogue" (Introductory Dialogue, and 2.[-12.] Dialogue, "7. Dialogue" being used

twice), twelve plates of "More Miseries," as described under our No. 14 and twenty-four miscellaneous plates, sixteen of which agree with Grego's list (see Grego, Vol. II, pp. 119-124).

This is a collection of various plates issued singly in 1806, 1807, and 1808, and brought together in this volume. The twelve "More Miseries" plates had been already issued collectively, in 1807. Several of Rowlandson's plates depicting various miseries are not included in the collection, and he continued to issue occasional plates of like nature until 1814.

Eight plates substituted in this set for those mentioned by Grego are: Miseries Domestic: A cupboard in the parlour . . . Academy for Grown Horsemen: How to pass a carriage (signed by Bunbury).—The Inflexible Porter (Bunbury).—A Lying in Visit.—Plate without inscription, showing the interior of a cobbler's home.—Production of an Alehouse.—A Cart Race.—Miseries of Human

Life: being suddenly seized with a fit of the cramp . . .

The plates mentioned by Grego, and not herein included, are: Miseries of Human Life: Struggling through the curse of trying to disentangle your hair . . . —Miseries of Social Life: Escorting four or five country cousins . . . —The Enraged Vicar.—Miseries of Travel: "O miserabile mihi" . . . —Miseries of Travel: Being mounted on a beast . . . —Miseries of the Country: Passing the worst part of a rainy winter . . . —Miseries of the Country: While on a visit in the Hundred of Essex . . . —Miseries of London: Being a compulsory spectator . . .

The cover label reads: "Miseries of Human Life," etc.; whereas the copy in the Widener Library, with plates agreeing with the copy here shown, bears a label, with lettering beginning: "50 Plates Coloured."

1808-1810

- 16 [COLORED VIGNETTE.] The Microcosm of London. This Work Already honoured by HIS Approbation, Is most Humbly Dedicated by Permission, To His Royal Highness The Prince of Wales By His Grateful And Most Obedient Servant, R. Ackermann. [1808-1810].

Folio. Three volumes. Vol. I: Woodcut title (not included in pagination); "Introduction," pp. [i]-iv; "Contents" and text, pp. [1]-231. Vol. II: Woodcut title, "Introduction" and "Contents," pp. [i]-[vii]; text, [1]-239. Vol. III: Woodcut title, "Introduction," "Contents" and publisher's note, pp. [i]-[vi]; text, pp. [1]-280; "Index," pp. [281-286].

Three dedicatory plates (one in each volume), designed by T. Tomkins and engraved in line by R. Ashby (at the head of each, a stippled vignette by T. Williamson after E. F. Bunbury). One hundred and four aquatint plates designed and etched by Rowlandson and Augustus Pugin,

as called for in the "Contents" to the several volumes; colored.

The plates are numbered, and all have Ackermann's imprint, "Rowlandson & Pugin delt. et sculpt." in the lower, left corner, and the name of the aquatinter at the right, as follows: J. Bluck, fifty-five; J. C. Stadler, twenty-eight; T. Sutherland, ten; J. Hill, ten; Harraden, one. In a few cases, the order of the plate numbers differs from the order of the plates demanded by the lists of contents (See Vol. I, Nos. 28-29; Vol. II, Nos. 41, 42; Vol. III, Nos. 89, 101). Plate 30 is numbered 29, and Plate 85 is numbered "Plate 85, Second."

The plates are dated from January 1, 1808, to February 1, 1810, and run in regular succession, four on the first day of each month, with the following exceptions: No. 71 is dated July 1; No. 73, June 1; No. 91, Sept. 1; No. 92, Jan. 1, 1810; No. 101, Nov. 1, 1809.

The titles are as follows: Vol. I. Pl. 1, Drawing from Life at the Royal Academy . . . —2, Exhibition Room, Somerset House.—3, Board Room of the Admiralty.—4, Astley's Amphitheatre.—5, Dining Hall, Asylum.—6, Christie's Auction Room.—7, The Great Hall, Bank of England.—8, Bartholomew Fair.—9, Billingsgate Market.—10, The Hall, Blue Coat School.—11, Bow Street Office.—12, Pass-Room Bridewell.—13, British Institution (Pall Mall).—14, The Hall and Stair Case, British Museum.—15, The Hall Carlton House.—16, The Roman Catholic Chapel (Lincolns Inn Fields).—17, Coal Exchange.—18, Royal Cock Pit.—19, Water Engine, Cold-Bath-Field's Prison.—20, The College of Physicians.—21, House of Commons.—22, Court of Chancery, Lincoln's Inn Hall.—23, Court of Common Pleas, Westminster Hall.—24, Court of Kings Bench, Westminster Hall.—25, Court of Exchequer, Westminster Hall.—26, Covent Garden Market Westminster Election.—27, Covent

Garden Theatre.—28, The Long Room, Custom House.—29 (1), Custom House: From the River Thames.—29 (2), Debating Society, Piccadilly.—31, Doctors Commons.—32, Drury Lane Theatre.—Vol. II. 33, Corn Exchange, Mark Lane.—34, Exhibition of Water Coloured Drawings . . . —35, Fire in London.—36, Fleet Prison.—37, Foundling Hospital, The Chapel.—38, Freemasons Hall, Great Queen Street.—39, Great Subscription Room at Brooks's . . . —40, Guildhall.—41, Guildhall . . . Court of Kings Bench.—42, Common Council Chamber, Guildhall.—43, Heralds College, The Hall.—44, Hospital, Middlesex.—45, India House, The Sale Room.—46, Kings Bench Prison.—47, King's Mews, Charing Cross.—48, Lambeth Palace.—49, Lloyd's Subscription Room.—50, Leaden Hall Market.—51, Egyptian Hall, Mansion House.—52, House of Lords.—53, Lottery Drawing, Coopers Hall.—54, Magdalen Chapel.—55, The Mint.—56, Mounting Guard, St. James's Park.

—57, Newgate Chapel.—58, Old Bailey.—59, Opera House.—60, Pantheon Masquerade.—61, Philanthropic Society, The Chapel.—62, Pillory, Charing Cross.—63, The Post Office.—64, Quakers Meeting.—Vol. III. 65, Queen's Palace, St. James's Park.—66, Royal Circus.—67, Royal Exchange.—68, Royal Institution, Albemarle Street.—69, Sadlers Wells Theatre.—70, Session House, Clerkenwell.—71, Society for the Encouragement of Arts . . . —72, Society of Agriculture.—73, Somerset House, Strand.—74, Stamp Office, Somerset House.—75, New Stock Exchange.—76, Drawing Room St. James's.—77, St. Luke's Hospital.—78, St. Margarets, Westminster.—79, St. Martins, in the Fields.—80, St. Paul's Cathedral.—81, Surrey Institution.—82, Synagogue, Dukes Place, Houndsditch.—83, Tattersall's Horse Repository.—84, Temple Church.—“85, Second,” View of the Tower.—86, Board of Trade. 87, Trinity House.—88, Vauxhall Garden.—89, A View of London

From the Thames . . . —90, St. Stephen's, Walbrook.—91, Watch House, St. Mary le Bone.—92, West India Docks.—93, Westminster Abbey.—94, Westminster Hall.—95, Whitehall.—96, Workhouse, St. James's Parish.—97, Greenwich Hospital . . . —98, Chelsea Hospital.—99, Military College, Chelsea.—100, New Covent Garden Theatre.—101, Horse Armoury, Tower.—102, South Sea House Dividend Hall.—103, Excise Office, Broad Street.—104, View of Westminster Hall and Bridge.

“The original idea was to publish this book in twenty-four numbers, at 7s. 6d, a number, but Ackermann soon found himself obliged to raise the price to 10s. 6d and the number of parts to twenty-six, saying in the preface to the third volume that when the price is compared with the work itself, the publisher flatters himself that it will appear that he has been influenced by other motives besides those of gain in the prosecution of it.

In its final form in three volumes, published in 1810, the book was sold at thirteen guineas." *Hardie. English Coloured Books.*

Concerning the combined work of Rowlandson and Pugin, the introduction says: "The architectural part of the subjects that are contained in this work, will be delineated, with the utmost precision and care, by Mr. Pugin, whose uncommon accuracy and delicate taste have been displayed in his former productions. With respect to the figures, they are from the pencil of Mr. Rowlandson, with whose professional talents the public are already so well acquainted, that it is not necessary to expatiate on them here."

"The book is a perfect treasure-house of scenes, described with pen and brush, from the London of a century ago, the work of Rowlandson and Pugin being equally admirable. It depicts the time of transition from the old to the new . . . To us of to-day, when each successive year brings about a disappearance of the old

landmarks, modern London and the London of the *Microcosm* scarcely appear the same city. Hence the perennial fascination of the book. Two-thirds of the places illustrated have entirely passed away, the Pillory, the Old Bailey, the King's Bench Prison, the Royal Cockpit in Birdcage Walk, Brooks' Subscription House, where the aristocratic gamesters of the day played by the light of shaded candles—these now live only in the pages of Thackeray and Dickens . . . Pugin's own autograph copy of the *Microcosm* is in the possession of Mr. Yates Thompson. Pugin bound up in it a set of uncoloured plates as well as the colored ones, and also 118 preliminary sketches, mostly in pencil, which he made for the illustrations and which were obviously sent to Rowlandson that he might add the figures. The different manner in which the two artists used the pencil is very interesting; the delicacy of Pugin's draughtsmanship and the dash of Rowlandson's character studies form a striking contrast, and

the whole book affords a rare opportunity of seeing every plate in its several stages." *Prideaux. Aquatint Engraving.*

- 17 THE CARICATURE MAGAZINE, OR HUDIBRASTIC MIRROR, By G. M. Woodward, Esq^r. Vol. II [-IV] Pub. by T. Tegg. 1808 . . .

Folio. Vols. II-IV. No letterpress.

Numerous plates (including varying title-pages).

In this large collection of caricatures by Cruikshank, Woodward, Rowlandson and others we find 160 plates signed by Rowlandson as designer or engraver. A set of five volumes is said to contain 499 plates. The first volume appeared in 1807.

1809

- 18 [VIGNETTE] Poetical Magazine; Dedicated To the Lovers of the Muse, By the Agent of the Goddess, R. Ackermann. Vol. I [-IV] London. Pub. Nov. 1, 1809 [-May 1,

1811], At R. Ackermann's Repository of Arts . . .

Octavo. Four volumes.

Numerous aquatint plates; colored.

Twenty-eight of the plates illustrate *The Schoolmaster's Tour*, afterwards known as the First Tour of Doctor Syntax (see No. 20). The plates may be distinguished from those appearing in the work in book form by the lack of Rowlandson's signature, and by the fact that each bears the number and date of the issue of the Poetical Magazine in which it appeared (Nos. 1-25, May 1, 1809, to Nov. 1, 1811). Three of the plates, as listed in our No. 20, did not appear in the Poetical Magazine. Besides the Syntax plates, one illustrating "The Mansion-House Monitor" (Vol. I, facing p. [57]), two illustrating "Edwin and Matilda" (Vol. II, facing pp. 68 and 112), and a woodcut illustrating "The last Drop" (Vol. I, p. 182) have been attributed to Rowlandson.

The remaining plates are landscapes, after anonymous artists.

- 19 THE INVESTIGATION OF THE CHARGES BROUGHT AGAINST HIS ROYAL HIGHNESS THE DUKE OF YORK, Commander In Chief, By G. L. Wardle, Esq. M. P. . . . London: Printed By W. Stratford . . . 1809.

Sextodecimo. Two volumes. Vol. I: Title and "Preface," pp. [i]-iv; text, pp. [5]-560; Index to Volume I, pp. 561-564. Vol. II: Text, pp. [1]-651; "Index to Volume II" and "Directions to the binder . . .," pp. 652-658; one leaf of Stratford's advertisements.

Engraved title-page in each volume, beginning "Stratford's Authentic Edition." Seventeen portraits, engraved by Hopwood; colored. Fourteen of the portraits are from sketches by Rowlandson.

The fourteen portraits which are inscribed "Engraved by Hopwood from a sketch by Rowlandson," with the dates of Stratford's imprint, are as follows: Colonel Wardle (Feb. 22, 1809).—Mr. Taylor (April 25,

1809).—Colonel Gordon (April 4, 1809).—William Dowler, Esq. (March 11, 1809).—Dr. O'Meara (March 30, 1809).—Miss Taylor (March 6, 1809).—Dr. Donovan (April 17, 1809).—General Clavering (April 8, 1809).—Mrs. Hoven-den (March 22, 1809).—Mrs. Mary Ann Clarke (Feb. 17, 1809).—Mrs. Favery (March 18, 1809).—Captⁿ. Huxley Sandon (March 2, 1809).—Benjamin Towne (March 10, 1809).—Lord Folkstone (March 18, 1809). The three remaining portraits are Gwyllym Lloyd Wardle (from a miniature by Armstrong; not mentioned in directions to the binder), His Royal Highness the Duke of York (Corbould delin), and Sir Francis Burdett, Bart.

1812-1821

- o [COMBE, WILLIAM.] The Tour of Doctor Syntax, In Search of the Picturesque. ["Picturesque" in a vignette.] A Poem. [Five lines from

Horace.] Pub. 1st May, 1812, at R. Ackermann's Repository of Arts . . . London.

Octavo. "Advertisement" and imprint, pp. [i]–[iv]; text, pp. [1]–275; "Directions to the Binder for placing the Plates," p. [277]. There is no printed title-page.

Thirty-one aquatint plates (including title-page), designed and etched by Rowlandson, as called for in the directions to the binder; colored.

The plates are numbered (except the frontispiece and title), and dated May 1, or May, 1812. The frontispiece is signed "Rowlandson delt.," and all of the remaining plates, except the title and Nos. 2, 6, 7, 9, 13 and 19, are signed "Design'd & Etch'd by Rowlandson." In the following list of the plates the words "Doctor Syntax," which appear in most of the titles, are generally omitted for the sake of brevity: The Revd. Doctor Syntax (frontispiece).—Title-page.—1, Doctor Syntax, Setting out on his Tour to the Lakes.—2, Loosing his Way.—3, Stopt by Highwaymen.—4, Bound

to a tree by Highwaymen.—5, Disputing his bill with the Landlady.—6, Copying the Wit of the Window.—7, Entertained at College.—8, Pursued by a Bull.—9, Mistakes a Gentleman's house for an Inn.—10, Meditating on the Tomb Stones.—11, Tumbling into the Water.—12, Loses his Money on the Race Ground at York.—13, At a Review.—14, With my Lord.—15, Made free of the Cellar.—16, Sketching the Lake.—17, Drawing after Nature.—18, Robb'd of his Property.—19, Sells "Grizzle."—20, Rural Sport.—21, And Dairy Maid.—22, At Liverpool.—23, Reading his Tour.—24, Preaching.—25, Dr. Syntax & Bookseller.—26, At Covent Garden Theatre.—27, The Doctor's Dream.—28, Return'd from his Tour.—29, Taking possession of his Living.

This first appeared in Ackermann's *Poetical Magazine*, 1809–1811, with the title, *The Schoolmaster's tour* (see No. 18). Of the manner in which the work was done, the au-

thor writes in the "Advertisement": "An Etching or a Drawing was accordingly sent to me every month, and I composed a certain proportion of pages in verse, in which, of course, the subject of the design was included: the rest depended upon what my imagination could furnish.— When the first print was sent to me, I did not know what would be the subject of the second; and in this manner, in a great measure, the Artist continued designing, and I continued writing, every month for two years, 'til a work, containing near ten thousand Lines was produced: the Artist and the Writer having no personal communication with, or knowledge of each other." Thus began the collaboration which was the most important event of Combe's literary career.

The plates having been worn by their use in the magazine, a new set was made, with slight variations, for the separate work, and three new subjects were added: the frontispiece, title-page, and plate 27, showing the

Doctor's dream of the battle of the books.

The work was so popular that four editions appeared in 1812, and fifth to eighth editions in 1813, 1815, 1817 and 1819 respectively. It was translated into French and German in 1821 and 1822, and various imitations were issued (see Nos. 25-29). An American edition, with copies of the Rowlandson plates engraved by William Charles, and colored, was published in Philadelphia. Only its frontispiece is signed by Charles, the other plates containing no lettering except the titles.

The success of this so-called "First Tour" led to the publication of Second and Third Tours, which for the sake of convenient reference we group with this (see following numbers).

Two copies of each of the Tours are exhibited.

[COMBE, WILLIAM.] The Second Tour Of Doctor Syntax, In Search

of Consolation; A Poem. Volume Second. [Five lines from Horace.] Published by R. Ackermann . . . 1820.

Octavo. Title and "Introduction," pp. [i-iv]; text, pp. [1]-277; "Directions to the Binder for placing the Plates," p. [279].

Twenty-four aquatint plates designed and etched by Rowlandson, as called for in the directions to the binder; colored. Woodcut on p. 51.

All the plates contain the words, "Drawn by Rowlandson," with title and imprint. They are dated in irregular order (though alike in all copies examined) from January 1 to August 1, 1820, as follows: Dr. Syntax and his Counterpart (frontispiece).—Dr. Syntax Lamenting the loss of his Wife (Jan. 1).—At the Funeral of his Wife (Jan. 1).—Setting out on his second Tour (Jan. 1).—And the Gypsies (Feb. 1).—Loses his Wig (March 1).—The Visit of Dr. Syntax to the Widow Hopefull at York (Feb. 1).—Dr. Syntax amused with Pat in the pond (April 1).—In the Glass-House (March).

—Visits Eaton Hall, Cheshire (March 1).—Making his Will (May 1).—In a Court of Justice (June 1).—Present at a Coffee-house quarrel at Bath (April 1).—And the Superannuated Foxhunter (April 1). With the Skimerton (corrected in later issues to “Skimmington”) Riders (Aug. 1).—And the Bees (July 1).—Visits a Boarding School for young ladies (Feb. 1).—Making a Discovery (Feb. 1).—Painting a Portrait (May 1).—Marriage of Dr. Dicky Bend (July 1).—Dr. Syntax at an Auction (July 1).—At a Bookseller’s (July 1).—At Freemason’s Hall (Aug. 1).—Miss Worthy’s Marriage, Dr. Syntax in the Chair (July 1).

This was first issued in monthly parts.

- 2 [COMBE, WILLIAM.] The Third Tour Of Doctor Syntax, In Search of a Wife, A Poem. [Colored vignette, five lines from Horace.] London. Published at R. Ackermann’s Repository of Arts . . . [1821].

Octavo. Preface and imprint, pp. [i-ii]; text, pp. [1]-279; "Directions to the Binder for placing the Plates," pp. [281]. There is no printed title-page.

Twenty-five aquatint plates (including title-page), designed and etched by Rowlandson, as called for in the directions to the binder (except that the title is not therein noted); colored. Colored vignette on p. 279.

All the plates except the title contain the words "Drawn by Rowlandson," with title and imprint. They are dated in irregular order (though alike in all copies examined) from Oct. 1, 1820, to May 1, 1821, as follows: Dr. Syntax setting out in search of a Wife (Oct. 1, 1820).—Title-page.—Dr. Syntax soliloquising (Oct. 1, 1820).—Dr. Syntax turned Nurse (Oct. 1, 1820).—The Banns forbidden (Dec. 1, 1820).—Dr. Syntax with a blue Stocking Beauty (Nov. 1, 1820).—The Cellar Quartetto (Dec. 1, 1820).—Dr. Syntax presenting a floral offering (Nov. 1, 1820).—The Billiard Table (Dec. 1, 1820).—

Misfortune at Tulip Hall (Jan. 1, 1821).—The Harvest Home (Jan. 1, 1821).—The Garden Trio (Dec. 1, 1820).—Dr. Syntax at a Card Party (Feb. 1, 1821).—Star gazing (May 1, 1821).—In the wrong Lodging-House (March, 1821).—Received by the Maid, instead of the Mistress (March 1, 1821).—The Artist's Room (Jan. 1, 1821).—Death of Punch (April 1, 1821).—The Advertisement for a Wife (April 1, 1821).—Dr. Syntax & the Foundling (April 1, 1821).—The result of purchasing a blind horse (Feb. 1, 1821).—A noble Hunting Party (Feb. 1, 1821).—Introduction to Courtship (May 1, 1821).—Dr. Syntax in danger (March 1, 1821).—The Funeral of Syntax (May 1, 1821).

This was first issued in monthly parts.

3 [COMBE, WILLIAM.] (I) The Tour of Doctor Syntax In Search of the Picturesque ["Picturesque" in a vignette] . . . Pubd. by R. Ackermann,

London, 1823. (II) The Second Tour Of Doctor Syntax, In Search of Consolation . . . London: Published by R. Ackermann . . . 1823. (III) The Third Tour Of Doctor Syntax, In Search of a Wife . . . The Fourth Edition. London, Pubd. 1823, by R. Ackermann, 101, Strand.

Sextodecimo. Three volumes. First collected edition. The only printed title-page is in Vol. II. Original boards, with Ackermann's advertisements at the end of each volume.

Eighty aquatint plates, colored, as called for in the directions to the binder at the end of each volume (except that the title-page of Vol. III is not therein noted).

Reduced plates were engraved for this edition.

- 24 [COMBE, WILLIAM.] The First [-Third] Tour Of Doctor Syntax . . . Volume First [-Third] Illustrated With Eighty Plates By T. Rowlandson. London: Natali And Bond . . . [n. d.]

Octavo. Three volumes.

On the engraved title-page of the First Tour are the words "Ninth Edition, with New Plates." The plates have no publisher's imprint.

- 25 LE DON QUICHOTTE ROMANTIQUE,
OU VOYAGE DU DOCTEUR SYNTAXE
. . . A Paris . . . 1821.

Octavo.

A French translation of "Doctor Syntax" with twenty-six lithographic copies of the Rowlandson plates (including frontispiece and title-page); colored. They are inscribed "Lithe. par Malapeau.—Lith de G. Engelmann."

- 26 DES DOCTOR SYNTAX REISE . . .
Berlin, 1822 . . .

Octavo.

A German version, with thirty-one lithographic copies of the Rowlandson plates (including frontispiece and title-page); colored.

- 27 THE TOUR OF DOCTOR SYNTAX
THROUGH LONDON . . . London
Published by J. Johnston . . . 1820.

Octavo.

Twenty aquatint plates; colored.

One of several imitations of *The Tour of Doctor Syntax*. The plates are not by Rowlandson.

- 28 DOCTOR SYNTAX IN PARIS . . .
London: Printed for W. Wright
. . . 1820.

Octavo.

Seventeen aquatint plates; colored.

Another imitation of "Doctor Syntax," with plates which are not by Rowlandson.

- 28a THE TOUR OF DOCTOR PROSODY
. . . London: Matthew Iley . . .
MDCCCXXI.

Octavo.

Twenty plates; colored.

Another imitation of "Doctor Syntax," with plates which are not by Rowlandson. Most of them are signed by Collins or Read.

- 29 THE ADVENTURES OF DOCTOR COM-
ICUS . . . London: Printed For B.
Blake . . . [n. d.]

Octavo.

Fifteen aquatint plates; colored.

Another imitation of "Doctor Syntax," with plates which are not by Rowlandson. Several of them are signed "Illman Sculpt." The engraved title-page reads: "Dr. Comicus or The Frolics of Fortune."

1815

- 30 [ENGELBACH, LEWIS.] Naples And
The Campagna Felice. In A Series
Of Letters, Addressed To A Friend
in England, In 1802. London: Pub-
lished By R. Ackermann, 101, Strand.
1815.

Octavo. Title and "Preface," pp. [(1)]-(4); text, pp. [1]-400; "Index" and "Arrangement of Plates, . . ." pp. [401-411].

Eighteen aquatint plates (including title-page), designed by Rowlandson, as called for in the list of plates; colored.

The plates are numbered and have page designations. The frontispiece is signed "T. Rowlandson delt. et sculpt." Rowlandson's name does not appear on the remaining plates, two of which, Nos. 4 and 18 (a folded map and a plan), bear the name of Girtin as engraver, while the map of the Island of Capri is signed "E. Gullan Sculp." All except the frontispiece have the imprint dated 1815. The only months indicated are in the title, which is dated June 1, and plates 4 and 18, which are dated May 1.

The plates are as follows: 1, Frontispiece with four lines of verse in Italian, and translation.—2, title-page.—3, Don Luigi's Baggage seized by four Lazzaroni.—4, Plan

of the Barracks, Theatres, &c. of Pompeji.—5, View of the Temple of Isis in Pompeji.—6, View of the Gate & High Street of Pompeji.—7, Ancient Greek Paintings, from Herculaneum.—8, Don Luigi Meets Donna Anna in the Museum.—9, Ancient Greek Paintings, from Herculaneum.—10, Sleeping Tête à Tête, at a first Visit of Don Luigi's.—11, Map of the Island of Capri.—12, Don Michele Getting up the Ship's Side.—13, Don Luigi's Ball.—14, A Bacchanalian Scene at Don Luigi's Ball.—15, A View near Naples.—16, Don Michele Preparing for his Triumphal Expedition.—17, The Letter Writer.—18, Map of the Country, Islands, &c. in the vicinity of Naples (to face page 1).

This first appeared, under the title *Letters from Italy*, in Ackermann's *Repository of Arts*, 1809–1815.

Two copies are exhibited.

I THE MILITARY ADVENTURES OF
JOHNNY NEWCOME, With An Ac-

count Of His Campaigns On The Peninsula And In Pall Mall: With Sketches By Rowlandson; And Notes. "He jests at Scars who never felt a Wound." Shakspeare. By An Officer. London: Printed For Patrick Martin . . . 1815.

Octavo. Title and "Dedication To The Subalterns of the British Army," pp. [i-iii]; text, pp. [1]-188.

Fifteen aquatint plates (including frontispiece), designed and etched by Rowlandson; colored.

All the plates except the frontispiece are numbered and have page designations. They are dated Feb. 1, 1815, and are inscribed "Drawn and Etch'd by Rowlandson." There is no list of the titles, which are as follows: Starting to join his Regiment (frontispiece).—1, Johnny Newcome going to lay in Stock.—2, Getting into his Billet.—3, Taking his Breakfast.—4, Introduced to his Colonel.—5, Smells powder for the first time.—6, Johnny writes an account of the Action to his Mother.—7, Half Rations.—8,

Learning to Smoke.—9, Poor Johnny on the sick List.—10, Going Sick to the Rear.—11, Johnny safe returned to his Mama.—12, Dash'd with his Suite for Santarem that Night.—13, Johnny on Duty with his Chief.—14, Presenting the Trophies.

The poem has been attributed to David Roberts, Lieutenant-Colonel in the English army. Martin Hardie says of the plates that they are "comic and interesting, but not in Rowlandson's best style, and not executed with the finish they would have received from Ackermann's assistants."

A second edition appeared in 1816.

Three copies are exhibited.

1815-1816

32 [COMBE, WILLIAM.] The English Dance of Death, From The Designs Of Thomas Rowlandson, With Metrical Illustrations, By The Author Of "Doctor Syntax." [Two lines from

Horace, with translation.] Vol. I [-Vol. II]. London: Printed By J. Diggins, St. Ann's Lane; Published at R. Ackermann's Repository of Arts . . . 1815 [-1816].

Octavo. Two volumes. Vol. I: Printed title and "Advertisement," pp. [i]-vii; "Index to the First Volume," pp. [ix-xii]; text, pp. [1]-295 (imprint on verso). Vol. II: Title and "Index to the Second Volume," pp. [i-vi]; text, pp. [1]-299. Original orange stamped cloth binding.

Seventy-four aquatint plates (including frontispiece and title-page), designed and etched by Rowlandson, as called for in the indexes (except the frontispiece and title-page, which are not therein mentioned); colored.

None of the plates are signed by Rowlandson. The frontispiece represents Death sitting upon a globe, and has no inscription. The etched title is dated March 1, 1816, and the remaining seventy-two plates are dated regularly (three each month) from April 1, 1814, to March 1, 1816. Under each is a rhyming couplet, the first lines being as follows: Vol. I.

Time and Death their Thoughts impart.—Fungus, at length, contrives to get.—Such mortal Sport the Chase attends.—Not all the Statesman's power or Art.—His Blood is stopp'd in ev'ry Vein.—The Dangers of the Ocean o'er.—Her Tongue, and Temper to subdue.—What, do these sav'ry Meats delight you?—I list you, and you'll soon be found.—Be not alarm'd . . . I'm only come.—I have a secret Art, to cure.—Drunk and alive, the Man was thine.—When the old Fool has drank his Wine.—Yes, Nimrod, you may look aghast.—No Scene so blest in Virtue's Eyes.—Nature and Truth are not at strife.—On that illumin'd Roll of Fame.—The Catchpole need not fear a Jail.—Insure his Life . . . But, to your Sorrow.—Death, with his Dart, proceeds to flog.—I'll lead you to the splendid Croud.—On with your dead; and I'll contrive.—The Doctor's sick'ning Toil to close.—Such is the Power, and such the Strife.—How vain are all your Triumphs past.—As it appears, though dead so long.—What

watchful Care the Portal keeps!—
 Behold the Signal of Old Time!—
 This is a very break-neck Heat.—
 Some find their Death by Sword and
 Bullet.—Whene'er Death plays, He's
 sure to win.—Such is, alas, the com-
 mon Story.—Plutus commands; and
 to the Arms.—On the frail Ice, the
 whirring Skait.—Here Honour, as it
 is the Mode.—Though I may yield
 my forfeit Breath.—Vol. II. Death
 smiles, and seems his Dart to hide.—
 Have patience, Death, nor be so cruel.
 —Death rocks the Cradle: Life is
 o'er.—Why, I was looking at the
 Bear.—The Doctors say, that you're
 my Booty.—Death can contrive to
 strike his Blows.—Another Whiff—
 and all is o'er.—O, the unconscion-
 able Brute!—The fatal Pilot grasps
 the Helm.—“No one but me shall set
 my Clock.”—'Twere well to spare me
 two or three.—In this World all our
 Comfort's o'er.—Let him go on, with
 all his Rigs.—Old Dad, at length, is
 grown so kind.—Love, spread your
 Wings, I'll not outstrip them.—By Gar,
 that horrid, strange Buffoon.—Thus,

it appears, a Pond of Water.—Thou Slave to ev'ry gorging Glutton.—Away they go, in Chaise and one.—Your crabbed Dad is just gone Home.—It is in vain that you decide.—“The End of Life,” the Chairman cries.—The Careful, and the Careless, led.—The Serjeant's Tongue will cease to brawl.—All Fates he vow'd to him were known.—To trust to Fortune's Smiles alone.—Death, without either Bribe or Fee.—Th'Assailant does not feel a Wound.—'Tis strange, but true, in this World's Strife.—What heart-felt Tears bedew the Dust.—'Tis not the Time to meet one's Fate.—When Doctors three, the Labour share.—Death, jealous of his Right, stands Cent'ry.—This fine, hot, Feast's a Preparation.—From Hour to Hour, from Youth to Age.—The Song now bursts beyond the Bounds of Time.

This first appeared in twenty-four monthly numbers, 1814-16. It was then published in book form by Ackermann, and sold at three guineas.

Some copies were bound in boards. In the "Advertisement," the author says: "The Dance of Death is a Subject so well known to have employed the talents of distinguished Painters in the Age of Superstition, that little is required to recall it to the Recollection of the Antiquary, the Lover of the Arts, and the Artist. Holbein is more particularly recorded as having employed his Pencil in a Work of the Kind; but, without entering into a Detail of those Masters who have treated the Subject of the Dance of Death, the present Object is merely to attract the public Attention to the Subject itself . . . Mr. Rowlandson had contemplated the Subject with the View of applying it exclusively to the Manners, Customs, and Character of this Country.—His Pencil has accordingly produced the Designs, which, in the order they were delivered to me, I have accompanied with Metrical Illustrations: a mode of proceeding which has been sanctioned by the Success of our joint Labours in the 'Tour of Doctor Syntax.' "

"It is obvious at a glance that the artist bestowed exceptional care on the illustrations for this book. The union of the gruesome and the grotesque appealed strongly to his imagination, and in completeness of detail and carefulness of grouping the illustrations excel nearly all his other work. The hand-colouring also has been delicately and judiciously applied. Combe's versification is full of wit, and shows a force and vigour surprising in a man who had passed his allotted threescore years and ten—a fact that adds a certain grimness to the humour of the work." *Hardie. English Coloured Books.*

Five copies are exhibited.

1816

- 33 FARQUHAR, FERDINAND. [Pseudonym?] The Relicks Of A Saint. A right merry Tale. By Ferdinand Farquhar, Esq. [Five lines of verse.] London: Printed For Thomas Tegg . . . 1816.

Sextodecimo. Half-title, title and "Advertisement dedicatory," pp. [i]–vii; half-title, and text, pp. [1]–115; half-title, and "Notes," pp. [117–135].

Frontispiece designed and (probably) etched by Rowlandson; colored.

It bears the title, "Relicks of a Saint," Tegg's name as publisher, and date, March, 1816. It is not signed, but is evidently the work of Rowlandson.

- 34 THE GRAND MASTER or Adventures of Qui Hi? in Hindostan. A Hudi-brastic Poem in Eight Cantos by Quiz. Illustrated with Engravings by Rowlandson. London. Printed by Thomas Tegg, No. 111, Cheapside. E. Gullan, sculp. 1816.

Octavo. "Preface," dated February 1, 1816, and "Invocation to Butler," pp. [iii]–x; text, pp. [1]–252. Slip of "Errata" tipped in. There is no printed title-page.

Twenty-eight aquatint plates (including folded frontispiece and title-page), etched by Rowlandson and probably designed by him; colored.

The plates are signed "Rowlandson sc.—Quiz fecit."—All bear Tegg's

imprint, with date. Grego says that they should be dated Oct. 1, 1815, but nearly half of the plates in all copies examined are dated Nov. 1, 1815. The title-page is dated 1816, without the month. There is no list of the plates, the titles of which are as follows: A new Map of India . . . (folded frontispiece).—Title-page.—A Scene in the Channel.—The modern Idol Jaggernaut.—Miseries of the First of the Month.—The Burning System illustrated.—Missionary Influence . . . —An extraordinary Eclipse.—Labour in vain . . . —Hindoo Prejudices.—John Bull converting the Indians.—More Incantations . . . —Miseries in India.—The Bear & ragged Staff.—Hindoo Incantations. — Phantasmagoria. — The modern Phaeton.—Qui Hi arrives at the Bunder-Head.—Qui Hi in the Bombay Tavern.—Pays a Nocturnal Visit to Dungaree.—Attends General Koir Wigs Levee.—Qui Hi's Introduction . . . —Qui Hi shews off . . . —Qui Hi at Bobbery Hall.—All alive in the Chokey.—Last

Visit from the Doctors Assistant.—
Qui Hi's last March . . . Strange
Figures near the cave of Elephanta
. . .

"This is a lampoon on the Marquis of Hastings' governorship of India, and shows the public estimation of the East India Company, with its toleration of suttee for revenue purposes, and its total disregard otherwise of Hindu prejudices." *Hardie. English Coloured Books.*

- 35 No. 1[–8] Rowlandson's World in Miniature; Consisting Of Groups Of Figures, For The Illustration Of Landscape Scenery. Drawn And Etched By T. Rowlandson. To be completed in Eight Monthly Numbers, Price 2s. 6d. each. London: Published By R. Ackermann . . . 1816.

Octavo. Eight numbers in original gray paper wrappers, with eight pages of Ackermann's advertisements in No. 4.

Forty plates designed and etched by Rowlandson; colored.

The plates are numbered, and illustrate taverns, racing, fishing, country life, boating, etc., some containing one; some, two; and some three separate scenes. None are signed by Rowlandson, and the only ones to contain titles are No. 22 (Stamford Castle, Lincoln), No. 24 (Glastonbury, Somerset), and No. 30 (The Social Day).

Plates [1-5] are dated March 1, 1816; plates 6-10, April 1, 1816; plates 11-15, May 1, 1816, except plate 14, which is not dated; plates 16-20, June 1, 1816; plates 21-25, July 1, 1816; plates 26-30, Aug. 1, 1816; plates 31-35, Sept. 1, 1816; and plates 36-40, Oct. 1, 1816. Plate 39 (a racing scene) is incorrectly numbered 40.

6 ANOTHER COPY, in the original numbers, with Plate 39 correctly numbered.

37 THE WORLD IN MINIATURE . . .
Drawn And Etched By T. Rowland-

son. London: Published by R. Ackermann . . . 1817 . . .

The same plates issued in book form, with printed title-page. Plate 39 is incorrectly numbered 40.

1817

- 38 [COMBE, WILLIAM.] The Dance of Life, A Poem, By The Author Of "Doctor Syntax"; Illustrated With Coloured Engravings, By Thomas Rowlandson. [Six lines from Horace.] London: Published By R. Ackermann . . . 1817.

Octavo. Printed title (not included in pagination); "Advertisement," pp. [i]–ii; "Index to the Plates," pp. [i]–ii [repeated]; text, pp. [1]–285; "Advertisement," signed "R. A.," p. [287]. Original boards with paper label.

Twenty-six aquatint plates (including title-page) designed and etched by Rowlandson, as called for in the list of plates; colored.

The plates are not signed by Rowlandson. The frontispiece (repre-

senting Time pointing at various scenes on a screen) and the title-page are dated Dec. 1, 1817. The remaining twenty-four plates are dated irregularly (though alike in all copies examined). Under each is a rhyming couplet, the first lines of which, with the dates, are as follows: The Dance of Life begins, with all its Charms (May 1, 1817).—The tender Nurse's care is now resign'd (May 1, 1817).—The stern preceptor, with his threat'ning Nod (July 1, 1817).—Wine makes the Head to ach, but will the Art (June 1, 1817).—To part with thee, my Boy, how great the pain! (June 1, 1817).—'Tis hop'd, 'midst foreign scenes, some power he'll find (June 1, 1817).—He pays his lively court, as 'tis the Ton (July 1, 1817).—The widow'd Mother hastens forth to meet (July 1, 1817).—The Hounds the flying Stag pursue (Sept. 1, 1817).—As the first step in folly's wanton waste (July 1, 1817).—Of Four in hand he joins the vulgar rage (Aug. 1, 1817).—The Mask, that scene of wanton Folly (Oct. 1,

1817).—By Gamblers link'd in Folly's
Noose (August 1, 1817).—The Vic-
tim of the Betting Post (Aug. 1,
1817).—For such a mild and placid
dear (Sept. 1, 1817).—For my own
good and Yours' I'm bent (Nov. 1,
1817).—In his oppress'd and adverse
hour (Oct. 1, 1817).—The wild
exuberance of Joy (Dec. 1, 1817).—
Sweet is the voice whose powers can
move (Sept. 1, 1817).—Blest Hy-
men, whose propitious hour (Nov. 1,
1817).—Rural Sports are better far
(Nov. 1, 1817).—To sooth the
rigour of the Laws (Oct. 1, 1817).
—By piety's due rites 'tis given (Dec.
1, 1817).—Each virtue views with
smiling pride (Dec. 1, 1817).

This was done as a companion-piece
to *The Dance of Death*, and first
appeared, in 1817, in eight monthly
numbers.

- 39 ANOTHER COPY, in orange cloth
stamped binding, without Ack-
ermann's "Advertisement" at the end.

Three other copies are exhibited.

10 GOLDSMITH, OLIVER. *The Vicar Of Wakefield; A Tale, By Doctor Goldsmith. Illustrated With Twenty-four Designs, By Thomas Rowlandson. Sperate Miseri, Cavete Felices.* London: Published By R. Ackermann . . . 1817.

Octavo. Title (not included in pagination); "Introduction," "Advertisement," and "Memoirs of Oliver Goldsmith, M. B.," pp. [1]-8, and text, pp. [1]-254. Original stamped, orange cloth binding.

Twenty-four aquatint plates designed and etched by Rowlandson; colored.

All of the plates are dated May 1, or May, 1817. They are not signed by Rowlandson, but are numbered and have page designations. There is no list of the titles, which are as follows: 1, *The Vicar of Wakefield* (frontispiece).—2, *The Social Evening*.—3, *The Departure from Wakefield*.—4, *Sophia rescued from the Water*.—5, *The Welcome*.—6, *The Esquire's Intrusion*.—7, *Mr. Burchell's First Visit*.—8, *The Dance*.—9, *Fortune-Telling*.—10, *The Vicar's Family on their*

Road to Church.—11, Hunting the Slipper.—12, The Gross of Green Spectacles.—13, The Vicar selling his Horse.—14, The Family Picture.—15, The Vicar in company with Strolling Players.—16, The Surprise.—17, The Stage.—18, Attendance on a Nobleman.—19, A Connoisseur.—20, The Scold, with News of Olivia.—21, The Fair Penitent.—22, Domestic Arrangement in Prison.—23, The Vicar preaching to the Prisoners.—24, The Weddings.

Two copies are exhibited.

- 41 GOLDSMITH, OLIVER. The Vicar of Wakefield . . . London: Published by R. Ackermann . . . 1823.

Octavo. Original stamped, orange cloth binding.

The plates are the same as in the 1817 edition, with dates unchanged.

Two copies are exhibited.

1818

- 2 BURTON, ALFRED. The Adventures Of Johnny Newcome In The Navy; A Poem, in Four Cantos: With Plates By Rowlandson, From The Author's Designs. By Alfred Burton. "Dulce Bellum Inexpertis." London: Published By W. Simpkin And R. Marshall . . . 1818.

Octavo. Title and "Advertisement," pp. [i-iii]; text, pp. [1]-250; half-title, "Notes" and "Errata," pp. [251-260]. Original blue cloth binding, with ship stamped on covers.

Sixteen aquatint plates, designed by Rowlandson and etched by him and by W. Read; colored.

Although the words "From the author's designs" appear on the title-page, ten plates are signed "Rowlandson, Delt.—W. Read, Sculpt.," two have "Drawn and Etched by Rowlandson" (in one of these followed by "W. Read Sculpt."), three contain Read's name without that of the designer, and one ("Sheerness Boat") has no signature. All have the pub-

lisher's imprint, undated, and the title. There is no list of the plates, which are as follows: A'sleep at the Mast-head.—Leaving home.—“The Admiral has made it sunset, sir!”—Turning in—and out again.—Seasick.—Sent to hear the dog fish bark.—Seized up in the rigging.—Cobbed—watch! watch!—Crossing the line.—Sheerness Boat.—Plymouth Playhouse.—Going to Ivy Bridge.—In the Grocer's shop.—Johnny and Maria.—Mast-headed.—“The Captain's going out of the ship, gentlemen!”

The “Advertisement” says that the work “was written in 1816—printed, and advertised in 1817—and would have appeared long ago; but for a variety of impediments . . . and more particularly, some difficulties attending the execution of the Plates.”

It has been stated generally that Alfred Burton was a pseudonym of John Mitford, and that the “Adventures of Johnny Newcome in the Navy,” published under Mitford's name in 1819, was a second edition of the present

work, with twenty plates by Williams, after Rowlandson. The Mitford work (1819) with which we are familiar is an entirely different poem from the one "By Alfred Burton," 1818, though evidently an imitation of it, as observed by Mr. Hardie in *English Coloured Books*. The plates, which are not copies of the Rowlandson plates for the Burton book, are signed "Williams fecit.," and bear no engraver's name (see next number).

Three copies are exhibited.

- 43 MITFORD, JOHN. *The Adventures Of Johnny Newcome In the Navy. A Poem in Four Cantos With Notes.* By John Mitford, Esq. R.N. [Four lines of verse.] London: Published By Sherwood, Neely, And Jones . . . 1819.

Octavo. Twenty plates by Williams.

An imitation of the preceding number, which see.

1820

- 44 ROWLANDSON'S CHARACTERISTIC SKETCHES OF THE LOWER ORDERS, Intended As a Companion To the New Picture Of London: Consisting Of Fifty-Four Plates, Neatly Coloured. London: Printed For Samuel Leigh, 18, Strand. [1820] Price 7s. half-bound.

Twentyfour-mo. Title and "Advertisement," pp. [i]-iv.

Fifty-four plates, designed and etched by Rowlandson; colored.

There is no list of the plates, which are unsigned and undated. They have titles below, as follows: Menagerie (frontispiece).—Drayman.—Singing Birds.—Grinder.—A Peep at the Comet.—Roasted Apples.—Bagpipes.—Distressed Sailors.—Itinerant Musicians.—Door-mats.—Butcher.—Images. — Earthen-ware. — Rareeshow.—Last Dying Speech.—Sweet Lavender.—Curds & Whey.—Old Clothes.—Postman.—Billet-Doux.—

Past one o'clock.—Saloop.—Bandboxes.—Great News.—Buy my sweet Roses.—Poodles.—Fire men.—Ballad Singer.—Shoe Black.—Placard.—Sweeps.—Gardener.—Roasting Jacks &c.—Oysters.—Coal-heavers.—Matches.—Cooper.—Milk.—Hot-cross Buns.—Pray remember the poor Sweeper.—Baskets.—Flounders.—Hackney Coachman.—Walnuts to pickle.—Baker.—All hot.—Dogs' Meat.—Rhubarb.—Tinker.—Strawberries.—Chairs to Mend.—Cherries.—Wine.—Coopers.—Cucumbers.

Of the plates, Mr. Martin Hardie has written: "They show many phases of London street-life that have now disappeared. The coal-heaver, and other characters always with us, are interesting in their by-gone guise; while the night-watchman, the raree-showman, the sellers of Poodles, bandboxes, saloop, and other commodities, are quaintly representative of London life in olden days." We quote the following from the "Adver-

tisement" concerning Rowlandson: "The great variety of countenance, expression, and situation, evinces an active and lively feeling, which he has so happily infused into the drawings, as to divest them of that broad caricature which is too conspicuous in the works of those artists who have followed his manner. Indeed, we may venture to assert, that, since the time of Hogarth, no artist has appeared in this country, who could be considered his superior, or even his equal."

Three copies are exhibited (see also next number).

- 45 ANOTHER COPY, bound with "Leigh's New Picture of London," which it was published to supplement, the two being sold separately, or in one volume, at fifteen shillings.

1821

- 46 JOURNAL OF SENTIMENTAL TRAVELS IN THE SOUTHERN PROVINCES OF FRANCE, Shortly Before The

Revolution; Embellished With Seventeen Coloured Engravings From Designs By T. Rowlandson, Esq. [Three lines from Lady Mary Wortley Montagu's Letters.] London: Published By R. Ackermann . . . 1821.

Octavo. Title (not included in pagination); "Address," pp. [i]-ii; text, pp. [1]-291; "Directions to the Binder for placing the Plates," p. [292]. Original orange, stamped cloth binding.

Eighteen aquatint plates, designed by Rowlandson; colored.

Only seventeen plates are called for in the title and directions to the binder; the eighteenth plate, facing p. 73, is entitled "Rural Happiness at Caverac."

None of the plates are signed by Rowlandson. All are dated 1821, except those designated in the following list of titles: Before the Tribunal at Avignon.—Table d'Hote.—Searched by the Douaniers on the French Frontiers.—Consulting the Prophet.—The

Prophet discovering himself and exposing the deception.—The Arrival in Paris (1820).—Liberality to infirm beggars on leaving Yvri.—Rural Happiness at Caverac.—Pleasures of a Poste Aux Anes.—The Embrace (1820).—At Avignon. First Sight of Clara (Dec. 1, 1817).—At the Tomb of Laura.—Auction of Relics at Avignon.—A Prisoner at Avignon (1820).—Mistakes at Cavaillon (Jan. 1, 1822).—A Tragic Story, at Avignon.—The Sacred Page Displayed.—The Inn at Marseilles (Jan. 1, 1822).

This appeared first in Ackermann's *Repository of Arts*, 1817–20. It is an imitation of Sterne's *Sentimental Journey*.

Two copies are exhibited.

- 47 ANOTHER ISSUE, with "Directions to the Binder" corrected, to include the plate facing p. 73, and Prospectus of *The History of Johnny Quae Genus*, four pages, at end.

- ‡7a A SET OF THE PLATES OF *Journal of Sentimental Travels*, as they appeared in the *Repository of Arts*. They are numbered and have volume and page designations and each contains the number and date of the instalment of the magazine in which it appeared.

1822

- 48 [COMBE, WILLIAM.] The History Of Johnny Quae Genus, The Little Foundling Of The Late Doctor Syntax: A Poem, By The Author Of The Three Tours. [Two lines of an anonymous poem.] London: Published By R. Ackermann . . . 1822.

Octavo. Title and introduction, pp. [i-iv]; text, pp. [1]-256, 249-256 (repeated), 265-267; "Directions to the Binder for placing the Plates," p. [268]. Original orange, stamped cloth binding.

Twenty-four aquatint plates designed and (probably) etched by Rowlandson, as called for in the directions to the binder; colored.

All of the plates except "Quae Genus assisting a Traveller" and "Quae Genus discovers his Father" are signed "Drawn by Rowlandson." The titles and dates are as follows, each title beginning with the words "Quae Genus": Quae Genus on his Journey to London (frontispiece, March 1, 1822).—In search of Service (Aug. 1, 1821).—Reading to Sir Jeffery Gourmond (March 1, 1822). At Oxford (Nov. 1, 1821).—Contest between Quae Genus & Lawyer Gripeall (Oct. 1, 1821).—At a Sheep-shearing (Feb. 1, 1822).—Assisting a Traveller (March 1, 1822).—In the Sports of the Kitchen (Aug. 1, 1821).—In the service of Sir Jeffery Gourmond (Aug. 1, 1821).—With a Quack Doctor (Oct. 1, 1821).—With a Spendthrift (Sept. 1, 1821).—Attends on a Sporting Finale (Dec. 1, 1821).—In the Service of a Miser (Oct. 1, 1821).—And the Money-lenders (Sept. 1, 1821).—Officiating at a Gaming House (Nov. 1, 1821).—With a Portrait Painter (Sept. 1, 1821).—Gives a Grand Party (Feb.

1, 1822).—Interrupts a Tête-à-Tête (Jan. 1, 1822).—Committed, with a riotous Dancing Party, to the Watch-House (Nov. 1, 1821).—Engaged with jovial Friends—Or—Who sings best? (Jan. 1, 1822).—The Party breaking up & Quae Genus breaking down (Dec. 1, 1821).—Turned out of a house which he mistakes for his own (Feb. 1, 1822).—Quae Genus & Creditors (Dec. 1, 1821).—Discovers his Father (Jan. 1, 1822).

It was also issued in boards. A copy in boards in the Widener Library has a slip of "Errata," noting the error in pagination, and four pages of Ackermann's advertisements.

Four copies are exhibited.

1825

49 [WESTMACOTT, CHARLES M.] The English Spy: An Original Work, Characteristic, Satirical, And Humorous. Comprising Scenes And Sketches In Every Rank Of Society, Being

Portraits Of The Illustrious, Eminent, Eccentric, and Notorious. Drawn From The Life By Bernard Blackmantle. The Illustrations Designed By Robert Cruikshank. [Vignette; two lines of verse.] London: Published By Sherwood, Jones, And Co. Paternoster-Row. 1825.

Octavo. Two volumes. Vol. I: Title, "Bernard Blackmantle to the Reviewers," "Contents," "Illustrations in the English Spy," pp. [i]-xxiii; half-title, "Introduction," "Preface," and text, pp. [1]-417; imprint, p. 118. Vol. II: Title, "Contents," "Illustrations, . . ." pp. [i]-xv; half-title, "Introduction, . . ." and text, pp. [1]-399; imprint [400].

Seventy-two plates (seventy-one being in colored aquatint, and one a wood-engraving by G. Bonner after Robert Cruikshank) as called for in the lists of illustrations. Sixty-seven of the aquatints are by Robert Cruikshank, two by Rowlandson, and one, each, by G. M. Brighty and J. Wageman.

The plates by Rowlandson (both in the first volume) are No. XXXII, "R.A.'s of Genius reflecting on the true

line of Beauty at the Life Academy, Somerset House," and No. XXXVI, "Jemmy Gordon's Frolic, or Cambridge Gambols at Peter House." Both are signed by Rowlandson, the former being dated June 1, 1824, and the latter, Dec. 1, 1824. The other aquatints are dated variously from March 1, 1824, to Feb. 1, 1826. There are also numerous woodcuts, described in the list of illustrations as being "from original designs by Cruikshank, Rowlandson, Gillray, and Finlay," but they are unsigned, and none have been identified as Rowlandson's.

The two plates in this book are said to be the only colored illustrations produced by Rowlandson between 1822, and his death, in 1825. Grego points out that Plate 32 is "an adaptation of a very spirited caricature by the artist belonging to a considerably earlier period, and described as Drawing from the nude." The portraits of the Royal Academicians in the picture are carefully drawn, and

include Benjamin West, Landseer, B. R. Haydon and others.

The work has been described as a "veritable *chronique scandaleuse* of the time," and its author as the "famous, or rather infamous proprietor and editor of *The Age*, a paper which levied blackmail without mercy."

1831

- 50 HARRISON, W. H. The Humourist, A Companion For The Christmas Fireside. By W. H. Harrison . . . Embellished By Fifty Engravings, Exclusive Of Numerous Vignettes, From Designs By The Late T. Rowlandson. [Four lines from Southey.] London: Published By R. Ackermann . . . MDCCCXXXI.

Duodecimo. Frontispiece, title, "Preface," "Contents," and "Plates," pp. [i]-xiv; text, pp. [1]-280; Ackermann's advertisements, pp. [281]-286. Original green morocco binding with yellow end-papers.

Fifty full-page wood-engravings, as called for in the list of plates, and

seventeen vignettes, all designed by Rowlandson.

The titles of the large illustrations are as follows: The Humourist and her Crew (frontispiece).—The Doctors puzzled.—Uncle Timothy.—The March of Intellect.—The Man of business.—The Rivals.—An Enemy Bearing Down . . . —Too Hot and Too Late.—Fire and Water.—Steering.—Bar Practice.—Getting Cash for Notes.—A Timekeeper.—The Italian Scribe.—Love in a Box.—The Pleasures of Solitude.—Rich and Poor.—Village Politicians.—A Disciplinarian.—An Admirer.—The Cow Doctor.—Taking a Horse to Water. Lost and Won.—A Man of Colour.—Civic Enjoyments.—A Siege.—Recruiting.—Knowledge of the World.—Modern Antiques.—A Man of Taste.—Looking a Broadside.—Credulity.—Indecision.—Spoiling a Cloak . . . —A Military Salute.—A Bagman.—Obtaining the Countenance of the Minister.—Training.—An Exhibition.—A Banquet.—The

Rat-Catcher.—A Court Day.—A Dark Prospect.—Symptoms of a Dinner.—The Studio.—Kunophobia . . . —The Way to fill a Wherry.—A View on the Coast.—Operatives.—Home! Sweet Home!

The vignettes are on pp. ix, [1], 14, 23, 63, 80, 98, 111, 122, 135, 225, 230, 246, 257, 265, 271, and 280.

The author writes in the Preface: "Of the Embellishments, to which, after the manner of *Annuals* in general, the matter has been adapted, it will be a sufficient recommendation to state that the designs have been carefully selected from a great variety of original drawings by the late Mr. Rowlandson, the humour of whose pencil has been long and universally acknowledged, and no expense has been spared in the endeavour to render the engravings worthy of the subjects. The exterior of the volume is of a character combining permanency with elegance, and evinces a confidence in the generosity of the Public,

it being delivered *bound* into their hands."

A second volume of "The Humourist" appeared in 1832, but its eighty woodcuts were designed and executed by W. H. Brooke.

UNDATED

51 [MY WIFE. n.d.]

Sextodecimo. No letterpress.

Six plates designed and etched by Rowlandson.

At the top of one of the plates are the words "Desd. & Etched by Rowlandson"; the others are cut at the top. Below each plate is a question in three lines of verse, with the answer, "My Wife." The question on the signed plate begins "Who, when a single life & led."

ILLUSTRATIONS ETCHED
BY ROWLANDSON AFTER
DESIGNS BY OTHER
ARTISTS

1784-1788

- 52 [A COLLECTION OF PLATES including many of Rowlandson's series of "Imitations of Modern Drawings," 1784-1788. A paper label pasted to the upper cover is inscribed by a contemporaneous hand in ink: "Rowlandson's Book Sketches and Studies Tomas (*sic*) Rowlandson sculp 1789. Gainsborough, Barret, Gilpin, Wheatly Wigstead, Rowlandson delin."]

Folio. No letterpress.

Thirty-one plates, in aquatint and dry-point, with Rowlandson's name signed in ink, presumably by the artist himself; one unsigned plate. Rowlandson's own collection.

The plates in this collection, including several early proofs, seem to have been bound together for Rowlandson's own use. Of fourteen large plates, eight are after Gainsborough, two after Barrett, and four without inscriptions; eighteen small plates on nine sheets include "A Print Sale" (see Grego, Vol. I, p. 241), Cupids, after Bartolozzi (see Grego, Vol. I, p. 151), "John Bull in France," "Monsieur in England" (Wigstead, 1788), and various landscapes and scenes after Gainsborough, Gilpin, Wheatley, and anonymous artists.

1797

- 3 CUPIDS MAGICK LANTERN. From Designs by Woodward. Etch'd by Rowlandson. Publish'd Jan'y; 3¹st. 1797 by Hooper & Wigstead . . .

Quarto. No letterpress.

Twelve plates (including title-page) designed by Woodward, and etched by Rowlandson; colored. [The pres-

ent set contains but eleven plates, but we presume that Grego is correct in calling for twelve.]

The plates contain Rowlandson's name, imprints, titles, and (except the title-page) descriptive verses. The titles and dates are as follows: Cupids Magick Lantern (Jan. 31, 1797).—Spiritual Lovers (Jan. 2, 1798).—Quarrelsome Lovers (Jan. 2, 1797).—Aged Lovers (Jan. 2, 1797).—Dukes Place Lovers (Feb. 21, 1797).—Sympathetic Lovers (Feb. 6, 1797).—Platonic Lovers (Aug. 1, 1797).—Avaricious Lovers (Aug. 1, 1797).—Country Lovers (March 15, 1798).—Forgiving Lovers (March 15, 1798).—Bashful Lovers (March 15, 1798).

1799

54 [HORSE ACCOMPLISHMENTS. 1799.]

Oblong quarto. No letterpress.

Twelve aquatint plates, designed by Woodward and etched by Rowlandson; colored.

All the plates are inscribed: "Woodward Delin.—London Pubd. 1 Augt. 1799 by R. Ackermann 101 Strand.—Rowlandson sculp.," and each has the general title, "Horse Accomplishments," with the number of the "sketch" at the top, and specific title below, as follows: An Astronomer!!, A Paviour!!, A Whistler!!, A Devotee!!, A Politician!, A time Keeper!!, A Civilian!!, An Arithmetician!!, A Loiterer!!, A Minuet Dancer!!, A Land Measurer!!, A Vaulter!!

Grego mentions only four of these sketches (A Paviour, An Astronomer, A Civilian, and A Devotee). According to Slater, they should be inclosed in a wrapper.

55 MATRIMONIAL COMFORTS. To be had at R. Ackermann's No. 101, Strand. [1799]

Quarto. Original brown paper wrapper, with label lettered as above. No letterpress.

Eight plates designed by Woodward and etched by Rowlandson; colored.

Each plate has the general title, "Matrimonial Comforts," with the number of the "sketch" at the top, and the specific title, with names of designer, etcher, and publisher, below. They are undated. Descriptive remarks are etched over the heads of the speakers. The titles are as follows: The Dinner Spoiled!, Late Hours!, An Anonymous Letter!, A Return from a Walk!, Killing with Kindness, A Fashionable Suit!, Washing Day, A Curtain Lecture!.

Grego describes this series under the date, 1800, but in his Addendum assigns it to October 1, 1799, "republished 1800."

1800

- 56 LE BRUN TRAVESTED. Or Caricatures of the Passions. Design'd by G. M. Woodward and Etch'd by T. Rowlandson. London Pubd. 21 Jany. 1800 at R. Ackermann's Repository of Arts . . .

Quarto. No letterpress.

Twenty plates (including title) designed by G. M. Woodward and etched by Rowlandson; colored.

The plates are numbered (except the title), and each has a title, above, and description below, with "Woodward Del.—Etch'd by Rowlandson" and Ackermann's imprint, dated Jan. 21, 1800, with the exceptions noted in the following list: Title.—2, Attention.—3, Admiration (date cut).—4, Admiration with Astonishment (date cut).—5, Veneration.—6, Rapture.—7, Desire (Feb. 21, 1800).—8, Joy with Tranquillity.—9, Laughter.—10, Acute Pain.—11, Simple Bodily Pain.—12, Sadness.—13, Weeping.—14, Compassion.—15, Scorn.—16, Horror (Jan. 1, 1800).—17, Terrour or Fright.—18, Anger.—19, Hatred or Jealousy.—20, Despair (Feb. 21, 1800).

Grego omits the title, and describes No. 1 as "Desire . . . a hungry boy and a plum pudding," No. 3 as "Hatred or Jealousy," and No. 19 as "Acute Pain, second plate," and gives

the date Jan. 20 to Nos. 1-6, though in his summary he assigns them all to Jan. 21.

1801-1802

- 57 [WOODWARD, G. M. Prayers and Journals. 1801 and 1802.]

Twelve broadsides, bound together. The series is incomplete.

Each broadside contains a plate designed by Woodward and etched by Rowlandson; colored. [In this copy Woodward's letterpress, including the title, has been cut from each, inlaid, and bound to face the plate.]

All the plates, as here mentioned, except the eighth and ninth, bear Ackermann's imprint, and all contain the names of both Woodward and Rowlandson, except the second, which has neither, and the third and tenth, which lack Rowlandson's name. The letterpress titles and the dates of the plates are as follows: The Miser's Prayer (Feb. 10, 1801).—The Epicure's Prayer (May 20, 1801; dated

by Grego Feb. 10).—The Young Maid's Prayer (June 4, 1801).—The Stock Jobber's Prayer (Aug. 1, 1801).—The Female Gambler's Prayer (Aug. 1, 1801).—The Sailor's Prayer (Sept. 12, 1801).—Poll of Plymouth's Prayer (Sept. 20, 1801).—The Lottery Office Keeper's Prayer (not dated).—The Quack Doctor's Prayer (not dated).—A Woman of Fashion's Journal (May 1, 1802).—A Man of Fashion's Journal (May 1, 1802).—A Parish Officer's Journal (June 15, 1802).

Of this series, Grego writes: "Each sheet contains a coloured illustration, designed by Woodward and etched by Rowlandson; the space below the design was filled up with descriptive matter from Woodward's pen, that worthy being given to the cultivation of the various Muses in turn. The letterpress, which occupied the larger [lower?] half of these broadsides, was printed by E. Spragg, 27 Bow Street, Covent Garden; and the series was published by Ackermann."

Other broadsides of the series, mentioned by Grego, are The Old Maid's Prayer, The Widow's Prayer, The Maid of All-Work's Prayer, The Apothecary's Prayer, The Actress' Prayer, The Jockey's Prayer, The Cook's Prayer, The Publican's Prayer, and The Sailor's Journal.

- 58 ANOTHER COLLECTION of the "Prayers and Journals," also incomplete, but including the following: The Maid of All-Work's Prayer (July 25, 1801).—The Cook's Prayer (Sept. 15, 1801).—The Widow's Prayer (June 4, 1801).—The Publican's Prayer (Sept. 20, 1801).—The Jockey's Prayer (Aug. 10, 1801).—The Bacchanalian's Prayer (June 4, 1801; not mentioned by Grego).

1808

- 59 [BUNBURY, HENRY WILLIAM.] An Academy For Grown Horsemen . . .
The Annals Of Horsemanship . . .
The Author, Geoffrey Gambado, Esq.

. . . Illustrated With Cuts, By The Most Eminent Artists . . . London: Printed For Vernor, Hood, And Sharpe . . . 1808.

Duodecimo. Title (not included in pagination); dedication, editor's note, "Fragment of the Author's Preface" and "The Editor to the Reader," pp. [i]–xvi; text of "An Academy for Grown Horsemen," pp. [1]–28; Title of "Annals of Horsemanship," "The Editor to the Reader," "Advertisement" and "Geoffrey Gambado to the Reader," pp. [i]–xvi; text, pp. [1]–69; "Directions to the Binder for placing the Plates," p. [70]; Books printed for the Proprietors, pp. [71–72].

Twenty-nine plates designed by Bunbury and etched by Rowlandson, as called for in the directions to the binder; colored.

The twelve plates illustrating *An academy for Grown Horsemen* are signed "H. Bunbury del.—Rowlandson scul., and are dated June 11, 1808. They have titles above, as follows: Geoffrey Gambado, Esqr.—The Mistaken Notion.—A Bit of Blood.—One Way to stop your Horse.—How

to lose your Way (not signed by Rowlandson).—How to stop your Horse at Pleasure.—How to ride up Hyde Park.—How to ride genteel and agreeable down hill.—How to turn any Horse, Mare, or Gelding.—How to be run away with.—How to pass a Carriage.—How to ride a Horse upon three Legs.

The plates illustrating *The Annals of Horsemanship* (except the first and the fourth) are signed "H. Bunbury del.—Rowlandson scul." and have Tegg's imprint, dated May 4, 1808. They have titles above, as follows: The Apotheosis of Geoffrey Gambado.—Mr. Gambado, seeing the World.—Dr. Cassock, F. R. S. . . . —The Puzzle for the Dog, &c.—How to make the most of a Horse.—How to make the least of Him.—How to do things by Halves.—Tricks upon Travellers.—Love and Wind.—Me, my Wife & Daughter.—How to make the Mare to go.—How to prevent a Horse slipping his Girths.—How to ride without a

Bridle.—A Daisy Cutter with his Varieties.—The Tumbler or its Affinities.—A Horse with a Nose.—How to travel upon two legs in a Frost.

The two works first appeared, with Bunbury's illustrations, in 1787 and 1791 respectively. Grego mentions editions of both on "super royal paper" in 1798.

- 50 [BUNBURY, HENRY WILLIAM.] An Academy For Grown Horsemen . . . The Annals of Horsemanship . . . London: Printed For Vernor, Hood, And Sharpe . . . 1809.

Octavo. Paged continuously.

The same plates are used as in the edition of 1808.

- 61 CHESTERFIELD TRAVESTIE; Or, School For Modern Manners. Embellished With Ten Caricatures, Engraved by Woodward from original Drawings by Rowlandson. [Quotations from Butler, Juvenal and Shake-

speare.] London: Printed . . . for Thomas Tegg . . . 1808.

Duodecimo. Half-title (not included in pagination); title, "Dedication," "Contents," and "Directions for placing the Plates," pp. [i-vi]; text, pp. [1]-70; Tegg's advertisement, pp. [71-72].

Ten plates (including folded colored frontispiece) designed by Woodward and etched by Rowlandson (though otherwise stated on the title-page), as called for in the list of plates; only the frontispiece is colored.

The plates are signed "Woodward del.—Rowlandson scul.," and the frontispiece, "Behaviour at Table" and "Notoriety . . ." are dated Aug. 25, 1808. The titles are as follows: Votaries of Fashion . . . —How to Walk the Streets.—The Art of Quizzing.—How to keep up a Conversation . . . —How to break a Shop Window with an Umbrella.—Behaviour at Table (in four compartments, folded).—Notoriety, Singu-

larity, Whimsical.—Gentleman and mad Author.—How to overlook your Husband's hands of Cards . . . —The Nobleman and little Shop Keeper.

This was republished in 1809 (a copy in the Widener Library has all the plates except "Behaviour at Table" colored), and in 1812 it appeared with only six plates. Grego says that it was republished under the title of *Chesterfield Burlesqued* in 1811.

- 62 STEVENS, GEORGE ALEXANDER. A Lecture On Heads, By Geo. Alex. Stevens, with Additions, As delivered by Mr. Charles Lee Lewes. To which is added, An Essay On Satire. [Vignette] Embellished with Twenty-Five Humourous Characteristic Prints, From Drawings by G. M. Woodward, Esq. London: Printed For Vernor, Hood, And Sharpe . . . 1808.

Duodecimo. Title, "Address to the Public," "Prologue . . .," "Additional Lines to the Prologue . . .," "Index," and "Directions for

placing the Prints," pp. [iii-xii]; text, pp. [1]-96.

Twenty-five plates (including folded frontispiece) designed by Woodward and etched by Rowlandson, as called for in the list of plates; colored.

The plates are signed "Woodward del.—Rowlandson scul." A few have the imprint of Thomas Tegg, and the dates, March 30th, and April 20th, 1808. The titles are as follows: A Lecture on Heads (frontispiece).—Sir Whiskey Whiffle.—Jocky.—Half Foolish Face.—Master Jacky.—London Blood.—A Woman of The Town.—Connoisseur.—A Worldly-wise Man.—Drunken Head.—A Freeholder.—Female Moderator.—Male Moderator (Mar. 30, 1808).—Italian Singer.—An Old Maid.—An Old Bachelor.—The Crying Philosopher.—The Laughing Philosopher (April 20, 1808).—Counselor.—Frenchman.—British Sailor.—Spaniard.—Dutchman.—Politician.—

Methodist Preacher (April 20, 1808).

"The idea of the lecture was given him [Stevens] by a country carpenter, who made the character-blocks which formed the subjects of illustration. It proved an extraordinary success in the hands of the originator. He carried it about England, through the States of America, and, on his return, to Ireland; and managed to net some ten thousand pounds by his lucky venture. After he retired more than one actor attempted it with poor results. Lewis was the most successful of Stevens's imitators, and he made such arrangements with the author as entitled the latter to a royalty for the use of his *Lecture on Heads*." *Grego. Rowlandson the Caricaturist.*

This is usually described as published by Thomas Tegg.

A copy in the Widener Library, similar to the one here described, except that only the frontispiece is colored, has half-title, "Woodward's Edi-

tion," with "Elegant Works printed for the Proprietors" on verso, pp. [i-ii].

1809

- 63 ANNALS OF SPORTING, by Caleb Quizem, Esqr. And his Various Correspondents. [Colored vignette; four lines of verse] London, Published by Thomas Tegg, III, Cheapside—1809 Duodecimo. "Dedication to the Jocky-Club" and "Contents," pp. [i-viii]; text, pp. [1]-104. Original brown paper boards. There is no printed title-page.

Twenty-nine plates including folded frontispiece and title-page designed by Bunbury, Woodward, and possibly others, and etched by Rowlandson; colored.

The frontispiece is entitled "The Buccephalus Riding Academy for grown Gentlemen" and is signed by Bunbury and Rowlandson; the title is unsigned. The plates, of which there is no list, are as follows: Caleb Quizem, Esq. (unsigned).—How to vault from the

Saddle (Woodward-Rowlandson).—
 The True Method of sitting a Horse
 . . . (unsigned).—How a Man may
 Shoot his own Wig (Woodward-
 Rowlandson).—The Maid of Mim
 (Woodward-Rowlandson). — Cos-
 tume of Hogs Norton (two numbered
 plates, unsigned).—Game Wigs (two
 numbered plates, Woodward-Row-
 landson).—Hounds (two numbered
 plates, Woodward-Rowlandson).—
 Mathematical Horsemanship (six
 numbered plates, Woodward-Row-
 landson).—Fashionable Furniture at
 Hogs Norton (two numbered plates,
 unsigned).—The Bailiff's Hunt (one
 unnumbered and seven numbered
 plates, 2-8, Woodward-Rowland-
 son).

- 64 THE BEAUTIES OF STERNE: Com-
 prising His Humorous And Descrip-
 tive Tales, Letters, &c. &c. Embel-
 lished by Caricatures By Rowland-
 son, From Original Drawings By
 Newton. London: Printed For
 Thomas Tegg . . . 1809.

Duodecimo. Title and "Life, . . ." pp. [i]-viii; text, pp. [1]-183; "Contents," p. [184].

Two plates designed by Newton and etched by Rowlandson; colored.

The plates are signed by Rowlandson, and are entitled: Yorick feeling the Grisset's Pulse.—The Dance at Amiens. As often occurs, two more plates, for Sterne's *Sentimental Journey*, are added to this volume: Yorick and Father Lorenzo.—La Fleur and the dead Ass.

1810

- 65 [BUTLER, SAMUEL.] Hudibras, In Three Parts . . . With Large Annotations And Preface, By Zachery Grey, LL.D. Embellished With Engravings, By T. Rowlandson, Esq. Vol. I [-II]. London: Printed For Thomas Tegg . . . 1810.

Duodecimo. Two volumes. Vol. I: Title, "To the Reader," and "The Author's Life" and "Preface," pp. [i]-xxviii; text, pp. [1]-291; "Index . . .," pp. [293-303]. Vol. II:

Title (not included in pagination); text, pp. [1]–304; “Index . . .,” pp. [305–318].

Five plates designed by W. Hogarth and etched by Rowlandson.

The plates are signed “W. Hogarth inv.—Rowlandson sc.” or “scul,” and have volume and page designation. The three in Vol. I have imprints, those representing *The Setting Out* and *The Battle* being dated April 25, 1809. None have titles, but the two in the second volume represent the *Knight and Ralpho consulting Gymnosophist*, and *Sidrophel and Whacum consulting the firmament*.

1813

- 66 [PAPWORTH, J. B., Wrangham, Francis, & Combe, William.] *Poetical Sketches Of Scarborough: Illustrated By Twenty-one Engravings Of Humorous Subjects, Coloured From Original Designs, Made Upon The Spot By J. Green, And Etched By T. Rowlandson.* London: Printed For R. Ackermann . . . 1813.

Octavo. Title and "Advertisement" (two leaves not included in pagination); "Some Account Of Scarborough," pp. [i]-xv; text, pp. [1]-215.

Twenty-one aquatint plates designed by J. Green and etched by Rowlandson.

Rowlandson's name does not appear on any of the plates, all of which are dated 1813 with the exception of "Cornelian Bay," which has no publisher's imprint. There is no list of the titles, which are as follows: Widow Ducker & her Nymphs (frontispiece).—A Trip to Scarbro'.—The Breakfast.—The Spa.—Spa Terrace.—Boot & Shoe Shop.—The Castle.—The Warm Bath.—Cornelian Bay.—Sea Bathing.—The Sands.—The Church.—Shower Bath.—The Library.—The Terrace.—The Theatre.—The Ball Room.—Terrace Steps.—Wet Quakers.—The Post Office.—The Departure.

"Though etched by Rowlandson, [most of] the plates are signed by Q. Bluck and J. C. Stadler after J.

Green, so that it may be presumed that they passed through the hands of these artists to receive the aquatint and colour." *Hardie. English Coloured Books.*

The following quotation from the "Advertisement" explains the work: "The originals of the plates introduced in this volume were sketches made as SOUVENIRS of the place during a visit to Scarborough in the season of 1812.—They were not intended for publication, but being found to interest many persons of taste, several of whom expressed a desire to possess engravings of them; and, some gentlemen having offered to add metrical illustrations to each, the present form of publication has been adopted."

The "Hymn to Scarborough Spa," in "The Cornelian Party," is signed by F. R. S.

ILLUSTRATIONS IN THE
MANNER OF ROWLANDSON

1815

- 67 MORSELS FOR MERRY AND MELAN-
CHOLY MORTALS . . . Ipswich:
Printed And Sold By J. Raw . . .
1815.

Sextodecimo. Half-title, title and text, pp.
[1]-144.

Frontispiece in aquatint; colored.

The frontispiece is entitled "Dr. and
Mrs. Dobbs, surprised at the sight of
their horse Nobbs, without his Skin,"
and is dated Jan. 2, 1815. It is in
imitation of Rowlandson's style.

1821-2

- 68 REAL LIFE IN LONDON; Or, The
Rambles And Adventures Of Bob
Tallyho, Esq. And His Cousin,

104

The Hon. Tom Dashall, &c.
Through The Metropolis . . . By
An Amateur. Embellished And Illus-
trated With a Series of Coloured
Prints, Designed And Engraved By
Messrs. Alken, Dighton, Brooke,
Rowlandson, &c. London: Printed
For Jones & Co . . . 1821[-1822].

Octavo. In fourteen monthly numbers, as is-
sued, with original yellow, printed, pictorial
paper wrappers; arranged for two volumes,
as follows: Vol. I: Printed title (in No. 1),
"Contents," and "Directions to the Binder"
(in No. 7), pp. [i]-x; text (in Nos. 1-7), pp.
[3]-656. Vol. II: Printed title (in No. 7, not
included in pagination); "Contents" and "Di-
rections to the Binder" (in No. 14), pp. [i]-
ix; Jones's advertisements, pp. [x-xii]; text
(in Nos. 7-14), pp. [3]-668.

Thirty-four aquatint plates designed
and etched by Alken, Dighton,
Brooke, Rowlandson(?), Heath, W.
Read, J. L. Marks, and possibly oth-
ers; colored. Two plates not appear-
ing in the directions to the binder,
which call for only thirty-two plates,
are St. George's Day (in No. 5), and
Tom & Bobcatching a Charleynapping
(in No. 14). Although Rowland-

son's name appears on the title-pages of both volumes, none of the plates are signed by him.

Fourteen plates which seem to be totally unsigned are as follows: The King's Levee (in No. 2), In the Drury Lane Theatre (in No. 4), Drury Lane Theatre, The Grand Coronation Banquet, and St. George's Day (in No. 5), Political Dinner (in No. 6), Title-page of Vol. II, and British Museum (in No. 8), King's Bench (in No. 9), Blue Ruin (in No. 10), Tom & Bob among the Coster Mongers (in No. 11), Tom and Bob taking a Stroll down Drury Lane (in No. 12), Bull & Mouth Inn (in No. 13), and Tom & Bob catching a Charley napping (in No. 14).

One of the most successful of the numerous imitations of Pierce Egan's *Life in London*. The suspicion that Egan was its author seems to have been without foundation.

1823

- 69 GHOST-STORIES; Collected With A Particular View To Counteract The Vulgar Belief In Ghosts and Apparitions . . . Illustrated With Six Coloured Engravings. London: Printed For R. Ackermann . . . 1823.

Duodecimo. Title, "Contents," and "Preface," pp. [i]-xx; text, pp. [1]-292.

Six aquatint plates; colored.

The plates have no titles, but each has Ackermann's imprint, and page designation. They have no signatures of designer or engraver, nor do we find that they have been ascribed to Rowlandson, but there is some resemblance to his work.

The first story, "The Green Mantle of Venice," is signed by H. Clauren, and "The Deserter's Ghost" is by F. W. Pressler.

1828

- 70 [D'OYLEY, SIR CHARLES.] Tom Raw, The Griffin: A Burlesque Poem. In Twelve Cantos: Illustrated By Twenty-Five Engravings, Descriptive Of The Adventures Of A Cadet In the East India Company's Service . . . By A Civilian And An Officer On The Bengal Establishment. London: Printed for R. Ackermann, 98, Strand. M.DCCC.XXVIII.

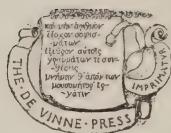
Octavo. Title, "Preface," dated Calcutta, 1st April, 1824, and "Index to the Plates," pp. [i-ix]; text, in twelve cantos with notes after each canto, pp. [1]-325.

Twenty-eight aquatint plates as called for in the list of plates; colored.

Each plate bears a title and Ackermann's imprint, undated, but they have no signatures of artist or engraver. All of the titles except "The Royal Hindoo Hunt" and "The Ferocity of the Tiger" begin with the words "Tom Raw."

Although Slater ascribes them to Rowlandson, they do not seem to us to be his work. The book did not appear until 1828, the year after the death of Rowlandson, although the preface is dated 1824.

The author was an amateur artist of some skill, and several collections of his drawings were published.



A Catalogue of
Books illustrated by
Thomas Rowlandson
Exhibited at
The Grolier Club
November second to
November twenty-third
New York
Mcmxvi



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